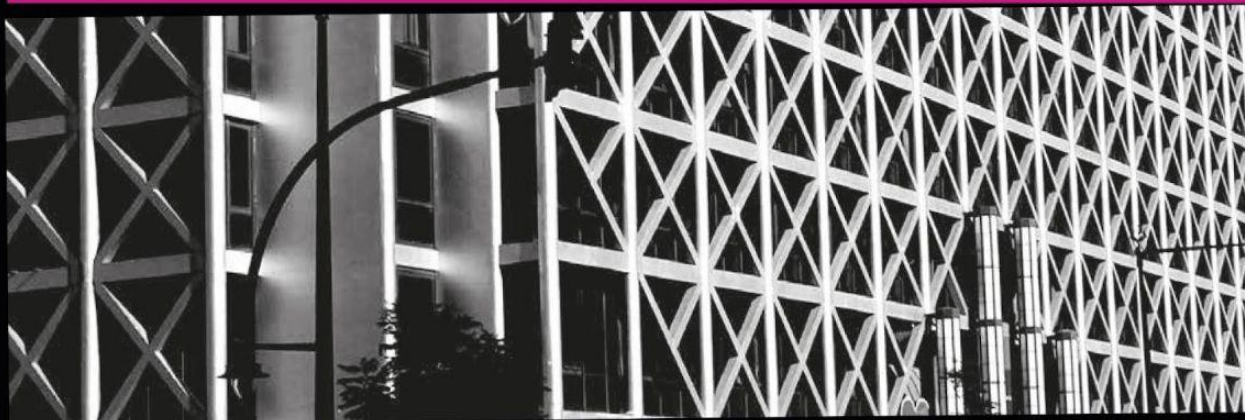


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MESTRADO EM **DESIGN**
E CULTURA VISUAL



Faculdade de Design,
Tecnologia e Comunicação
Universidade Europeia

Luke Cameron Dawson

Senhor Rito -
Branding de um evento pop-up
Multifacetado / Marca de Molhos Picantes

2021

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**Senhor Rito - Branding de um evento
pop-up multifacetado / Marca de
Molhos Picantes**



2021

**Luke
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Senhor Rito - Branding of a multifaceted pop-up event/Hot Sauce Brand

Projeto apresentado ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual, realizada sob a orientação científica do Doutor Fernando Jorge Matias Sanches Oliveira, Professor Auxiliar da Faculdade de Design, Tecnologia e Comunicação.

I am dedicating this work to my Grandpa who also completed a master's degree. I am also dedicating this to my colleagues at IADE University as they understand this achievement and process equally as I. I would like to also dedicate this to my parents for their continued support of my wildly ridiculous decisions. Lastly the team at Senhor Rlto, Sam, Simon, Klaus, and Baja, for allowing me to take complete creative control rebranding our Pop-Up and Sauce brand through these uncertain times.

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Abstract

Art Taco started as a grassroots brand out of the necessity to make light of the gaps in Art and Food for the masses not only for the elitist. The project looked for ways to educate the culture of Lisbon to the way we thought food and art should be viewed. A huge gap that we decided to fill out of self interest. This paper will research branding through primary sources, secondary sources, and case studies backed by some of the industries most prolific names in order to explore the most efficient way to stay relevant and become successful in this field. In the end a complete rebranding of Art Taco will take into account this research and show the results of if it is possible to create a truly mutant identity or if structure is necessary to create an overarching backbone.

Resumo

A Art Taco começou como uma marca popular devido à necessidade de minimizar as lacunas na Arte e na Alimentação para as massas, não apenas para os elitistas. O projecto procurou formas de educar a cultura de Lisboa na forma como pensávamos que a comida e a arte deviam ser vistas. Uma lacuna enorme que decidimos preencher por interesse próprio. Este artigo pesquisará a marca por meio de fontes primárias, fontes secundárias e estudos de caso apoiados por alguns dos nomes mais prolíficos da indústria, a fim de explorar a maneira mais eficiente de permanecer relevante e ter sucesso neste campo. No final, uma reformulação completa da Art Taco levará em consideração essa pesquisa e mostrará os resultados de se é possível criar uma identidade verdadeiramente mutante ou se a estrutura é necessária para criar um backbone abrangente.

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PART ONE

1 Research Proposal

Design and Branding of a Flexible Identity Event

How to create a branding image while maintaining the trendy appeal of a constantly evolving brand image.

1.1 Brief define goals

In the world of Lisbon, art galleries and showings are extremely abundant, any new event can be quickly lost in the hundreds upon hundreds of daily events. With that in mind emerged the idea of Art Taco. An event that crosses the boundaries of a solitary idea and bridges two highly lucrative events into one. Firstly, as previously alluded to, Art Taco is a curated art gallery where multiple artist's works are shown together in a space. The event takes place in empty spaces often partnering with a co-work. Filling the co-work walls with a display of art which is both ideals for the show and the working environment for the coworkers. Second, and arguably one of the main draws of the event, is the pop-up format of food, in this case, Tacos. Equally as important as the art, it is what created the idea, coming from California I highly appreciate Mexican food as an essential part of life. This became a disappointment in Lisbon with the nearly gourmet, overpriced, and mostly disappointing Mexican food offered in the city. But mainly we knew we could make it better for less expensive and open Lisbon's eyes to the wonders of how we grew up eating Mexican food. Playing on the seemingly feverish attitude of the Lisbon community's lust for pop-up food events and art showings, the packaged event had a soul. Taking two things, wherein Lisbon are perceived as pretentious, and making them casual, and fun. A platform to show artists' works who may never be able to get their work to the masses or have a way to display it. ART TACO was born and organically developed with the tagline *come for the tacos, stay for the art*. A concrete title and word of mouth have been successful so far in creating a grassroots following for the event. On the branding

side, I had been developing intriguing but different brand language for each event, which provides a problem initially regarding normal branding structures. Aligning with Wolff Olins *OI (Brand New)* branding identity and use of flexible identity, but taken to the extreme with different typefaces, design structure, and color palettes for each event marketing package. How can the flexible identity, poster design, and branding of the event be developed to further solidify the event as a concrete success? Our following and success have grown immensely through the four events, with that in mind it allows my poster design to become more abstract and complicated in its display. The name is solid and concrete allowing it to stand on its own, a key pillar of the brand. A key part of this project involving the branding and poster design is: Because the event is known, are the posters providing enough information where others who do not know the event will be able to understand the concept and be drawn to attend?

Art Taco is existing and successful. The project as of now in its initial creation is nearly a year old, therefore I will be using this opportunity to rebrand the event and solidify the brand image in a uniform matter. Much akin to a complete rebranding of a company if it was in a merger. In this case, as Alina Wheeler describes “Introducing a new name and identity to an existing organization or to merged entities is exponentially more difficult than creating a brand for a new company.” (Wheeler, 2013, 174) This brings me to the foremost part of the research for this project. The branding and competition audits and how this very different event can benefit from the aspects of a traditional branding structure while still holding the uniqueness. “As reality is qualified, altered, and commercialized, consumer's, respond to what is engaging, personal, memorable and above all, what they perceive as authentic.” (Gilmore & Pine, 2007) Authenticity is one of the highest elements valued in this project. Art Taco is not striving to become a cash cow art gallery or taco stand. The entire project is based on breaking down the barriers of existing preconceptions of these two types of businesses in the market of Lisbon. Looking into the branding of major companies such as amazon.com, coca-cola, among others; the extensive overhaul of the California Academy of Science’s branding and their dedication to the environment and visitor experience. How this incorporated the new branding logo

recessed into the pavement in the walkway to the entrance as an added element to be able to physically interact with the brand. All these brands (even the super corporations) strive to have a connection with their customers through authenticity. Using new branding/marketing strategies to reconnect to a new generation, in this case, two markets of people, art and food, and how it can continue to flow together and become recognized by the larger public. The rebranding of Art Taco because of the COVID pandemic came at an unprecedented time and in turn a perfect opportunity to rebrand and align the brand to the world as it has become today.

1.2 Research Question

What is the process to develop a brand identity for a multifaceted brand? Specifically in Lisbon?

1.3 Knowledge Gap

Pop-Up food events are the new relevant trend, but these events tend to be very singular in their branding and often are temporary events. Usually located in a pre-existing location, bar/restaurant, or cafe where the pop-up is more an extension of said location than an entity of its own. In Lisbon, the trend is huge with people striving for pop-up events. The branding of these events typically involves promoting the space with food not originally offered at that location. The event in itself is just revolving around the food and the customers it brings to the location. Art Taco refers to this formula, using the advantage of available spaces wishing to be filled and recognized as a place to go, while also combining with the ART aspect. The event uses the pop-up food as an extension to the art gallery showing while conversely using the artist, and subsequently their own networks, as a direct promotion for the pop-up food. This seemingly symbiotic relationship takes advantage of the already crazed obsession arising around pop-up food events and the location availability

arising from this trend. This relates to the marketing of the event more so than the branding itself. For this project as mentioned, I am looking to create a branding for this type of multifaceted brand. Currently, many brand strategies exist in flexible identities, or for corporations for multiple streams of revenue/ services(though they often act as different businesses see Unilever, FedEx) which is one part of the equation for art taco. But together there must be a strategy that connects the flexible identity and the mutant branding in a way that becomes recognizable for a multifaceted brand.

1.4 Stakeholders

A continued rise in events and pop-ups is occurring in the Lisbon market and what this means is competition and an oversaturation of so-called unique pop-up events. There are even commercial international branded pop-ups making their way to the Portuguese market. What all these lacks are change and actual authentic uniqueness. With that in mind this research and project serve as an inspiration and also a guide to people who wish to go to events like art taco and for the creators of new events, a set structure and strategy to follow.t. It is important to note that one main strategy of our event is the combo of art and food under one singular event and branding structure/ team. Many new pop-ups may strive to align with this idea/ structure as well and hopefully will take on the more difficult approach by making it as mutant as possible with rotating design elements. These types of techniques are what I hope to answer with the research and project. Finding a way to mutually approach identity to the furthest extent while continuing to be recognized as the same(or similar concept). Authenticity and uniqueness seem to be what the new generation strives for, although often falling short with many places cloning design aspects and event structure. In the age of a digital fast-paced world, a unique approach will set apart future people's ventures much like how art taco is being developed.

1.5 Research implications

What is the significance of researching this area and what are the potential social, cultural, environmental, or economic benefits?

The culture of pop-up events is alluring, yet provides great risk and uncertainty to the host venue and the clients attending these pop-up events. The significance of focusing this project on researching a branding strategy for these events is to benefit this conundrum. Moving forward ideally more pop-up events/brands will take this idea of putting the focus on the brand strategy with hopes that it will allow a greater clarity to the host sites and the clientele of said events. Having first-hand experience working in a host site as well as having a pop-up (Senhor Rito/Art Taco) of myself, this clarity is essential in keeping the reputation of the site held properly. Often, sites sifting through the field of hopeful quick cash pop-up teams land on one that appears good but often lacks the structure and key to success. These pop-ups could often be singled out by the fact that they had no brand strategy, which in turn provides the layout for the rest of the night to come at the pop-up event. Researching this area and in turn creating this project will provide a positive impact socially, culturally, and economically due to the fact it will provide structure and truth to a brand immediately allowing trust to be built between all the corners of the site-popup-client triangle. This trust involves brand transparency with pricing, product, and style; all three of which should be incorporated into a brand strategy and marketing for a pop-up event. When more brands start taking this approach of giving attention to the brand design and strategy then other brands will have to follow suit or they will be passed over by site and clientele alike. A brand strategy is the beginning to repeated success unlike the current Lisbon pop-up market of oversaturation and general disappointment of pop-up food culture.

1.6 Research methods and methodology

In the process of creating a brand strategy, I will be using the methodology of a research question. This is going to be the main structure of my research all

centralized around my question posed above. The research question alone will be broken down and investigated through the use of literature reviews and case studies. Understanding what makes a brand strategy/structure and how it is important to connect with the consumer base. Due to the uniqueness of the event, I will be creating a road map to branding a multifaceted event. This will serve to help others create effective branding for similar events. In the beginning, I will look into branding in the modern age, focusing on what is a brand strategy and how the DNA, persona, and products offered by a company make up the backbone of a branding strategy and why they are important. Next, I will explore the elements of the language used to communicate the brand including; the logo and logotype, slogan, name(product or corporate-based), 5th element, color, and imagery. As this is meant to be relevant in the upcoming age of consumerism I will be exploring these in the physical and digital sense with a focus on the idea that print is still very necessary to the modern brand. Looking into the physical in an environmentally friendly way. With the event that I will be rebranding with a complete brand structure, I will be focusing on using a flexible identity which I will further explore in the research of a branding element. Many companies with varying but distinct products use flexible or mutant identities to keep uniqueness and authenticity in the viewers' eyes. Something as Paula Scher used with the posters of the public theater. These being extremely relevant in my application of a branding structure due to the multilayered approach the event takes on.

These topics of physical and digital will be further examined in my exploration of poster design in events, movies, plays, and other culturally relevant venues. Connecting to the post-modern art spectrum and works of people the likes of David Carson, Paula Scher, Philip Mags.

PART TWO

2 Design and Branding

“Brands are intangible assets and account for, on average 75% of the value of a company.”

Blake Deutsch (Wheeler, 2013, 11)

2.1 Branding in a Modern Age

Seventy-five percent of a value of a company is the brand and with this, in mind, a strong concrete brand strategy becomes the pillar of a company's success. In the modern age of a global economy, this is even more critical. Major corporate companies are passing the trillion-dollar evaluations and the resurgence of the market consumer economy is providing opportunities for smaller brands to emerge and succeed. The internet and social media have opened the doors to a new brand structure and new ways to connect to customers near and far alike. Modern brands are jumping feet first into the fire of competition. It is with this in mind that a brand strategy or “road map” is critical in the success of new brands and also the continued success of large brands that have been cemented into the world economy. Even the largest brands in the world are constantly looking into their own brand and adjusting brand strategies as we can see with brands such as Coca-Cola and the case studies displayed in this document. The most effective brand strategies unify the company's ideals and products; these are often made through a “creative partnership between the client, the strategist, and the designer.”(Connie Birdsall) The creation of a strategy

through a unified mindset helps take the brand to a level of diversity; connected with the business strategy and company values while taking into consideration of customer's needs. When created properly a brand strategy will be easy for each level and sector within the company to explain, participate, and most valuable, support. When this is achieved it becomes easy for target customers to align with and also provides fruitful in overtaking the competition. "Brand strategy is a road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration to employees." Alina Wheeler expresses the importance of a connected business that works in harmony with one another; this becomes more important as the outlets with which branding is being spread continue to grow. (Wheeler, 2013, 12)

2.1.1 Brand Basics

" The importance of brand strategy and the cost of building brand identity should be understood at the highest levels of an organization and across functional areas—not just sales and marketing—but in legal, finance, operations, and human resources as well." -Sally Hudson Marketing Consultant (Wheeler, 2013, 13)

The strategy is not simply a quick meeting with the creative team or agency passing over ideas about the company's hopes for a brand idea. It is a structured formula that should be easy to replicate upon new campaigns and product releases. These strategies consist of multiple concepts and team ideas that must be agreed on and planned thoroughly.

The importance of this strategy is immense; it creates a solid backboard on which the brand can continue to grow and align itself within the market. This becomes a situation of Positioning. A factor that every brand must look into. Taking into account the "four dimensions that affect sales" price, product, promotion, and location/placement; positioning is the theory/concept that every company needs to take into account, their realistic spot in the consumer market. This includes unbiased looks into their strengths as well as the company's own weaknesses, including price point, accessibility, and competition. Split into two distinct sections, positioning retains both internal and external issues. Internally are pieces to the branding puzzle that are directly in the business's control; vision, mission, values, personality/voice,

style, product, and culture. Whereas external issues include the customer itself, competition, marketplace, and trends. The internal is what the company wishes to be, parts of a brand that initially were a reason to start the business venture. Often issues such as sustainability, environmental protection, and revolution in the field, are the spark to start a company. In Lisbon and the world marketplace, many brands are rising up to the sound of sustainability locking into the trend of recycling/upcycling and using fair trade labor; these issues are examples of what they can control and how they want to be viewed. As global consumer awareness is at a higher level than ever consumers can align and support these companies through their moral outlook. Though this support is not something that the company itself can control but rather they are positioning themselves to hopefully capture this market. Another great example is Ford's original decision to be true to the element of aesthetics; "Henry Ford said customers could have any color they wanted as long as it was black. General Motors came along with five colors and stole the show." (Wheeler, 2013, 14) Ford stuck to the internal positioning and their values at the time; choosing to only have black cars as was their identity but this was immediately affected by the external positioning of the outside consumer market which General Motors quickly positioned itself to align with the market. Uncontrollable factors can quickly convolute a brand's identity or force a change that was previously looked down upon inside a company. Now, of course, today car brands would never limit the stock cars to only be sold in one color(it is understandable and accepted that certain high-class models and special editions still will be in the brand's own special vision; a continued solid outlet for their core brand identity to show). Of course, a company's will arrive to keep the brand message in the marketing and creative process in line with the company's morals. This brings up key aspects of the brand into question such as; the Big idea, Customer experience, product, and corporate naming, as well as taglines used throughout the branding. To start, the big idea is a key piece that combines what a company has strategized with the behavior, actions, and communication(visually and dialectically) as Wheeler describes as an "organizational totem pole."

Big Ideas are developed through a narrowing of focus. Beginning with an extensive understanding of all the research used in creating a marketing strategy. One must include all the relevant information in creating the "understanding" profile;

taking into account everything from company values to customer values, perceived value, market value, as well as the product or line of products that will be offered in their environmental and economic space. Making an entire audit of the goals of the company creates a comprehensive backbone in a detailed but very general fashion. The big idea must be simple, concise, and reflect the company in an easy to market, fashionable, and consumer appealing way. Target did this as Bob Ulrich explains “At the heart of the strategy is our commitment to delight our guests by consistently delivering the right combination of innovation, design, and value in our merchandising, in our marketing, and in our stores. This is the essence of our ‘Expect more. Payless.’ brand promise.” (Wheeler, 2013, 17)

This is the reason the research is only the first step; next is clarifying which takes the knowledge learned and as Alina wheeler shows narrow the focus into 4 categories; Core Values, Brand Attributes, Competitive Strategy, and Brand Strategy.

Next, the team must narrow this clarifying stage into the positioning of this brand (as explained above) the business category, value proposition, and customer basics. This piece of narrowing becomes quite transitional into the next phase which is Brand Essence. Logically this is good if you can show the Positioning of the brand to go in hand with the brand essence; this provides fluidity in creating the central idea and unifying concepts of the brand and provides a cementing of the key messages and voice of the brand. As a team works through this and comes to a pinpoint agreement then and only then can a BIG IDEA be created that compliments the brand image and the products which it will produce.

A brand becomes stronger when you narrow the focus. Al Ries and Laura Ries (Wheeler, 2013, 118)

In the end, the Big Idea is born Apple- Think Different. Apple’s big idea is globally known and supports the vision for the brands. Apple produces sleek design-forward devices that are extremely simple to use. This was a new idea in the marketplace of commuting and helped procure their identity to the world. In the beginning years, everyone could agree that Apple was thinking differently with their forward innovation and continued desire for an aesthetically pleasing design. In an extremely competitive market, Apple is the king because of thinking differently they

were one of the first of their kind to produce hardware specifically for their own software straying away from their biggest competitor Microsoft. As explained earlier, Apple's big idea is what it is and is so rooted in everything they do business-wise because of how this big idea is created through extensive brand research and narrowing the focus to the critical crux of the entire business. Another great classic example is Coca-Cola's big idea/ slogan Happiness in a Bottle. An entire generational appeal and positioning of Coca-Cola have proven to align with the message. All campaigns and marketing strategies revolve around making people happy and people coming together over their main product coke. Essentially it is a simple message but because of this strategy. Extremely relatable, being one of the most consumed drinks in the world, nearly everyone can think of situations they have experienced close to the marketing of Coca-Cola. Having an ice-cold coca-cola with friends or family. A happy moment in time after a great day.

“ Stay on message is the brand mantra. The best brands speak with one distinctive voice. On the web, in a tweet, in conversations with a salesperson, in a speech given by the president, the company needs to project the same unified message. It must be memorable, identifiable, and centered on the customer.”-
Alina Wheeler 26

Wheeler's description of staying on message links into the brand strategy and narrow of focus into one central big idea. As shown with Apple and Coca-Cola the big idea is a pillar that is a constant touchpoint for the company, employees, and customer interactions. Each idea must align within this brand idea which in the design aspect is the overall connecting aesthetic of the graphic elements used by the Brand as well as the Products.

Nomenclature, Brand Essence, Communications, Information, Touchpoints; these are all sections that should be investigated in the category of staying on message.” Each word is an opportunity to be intentional” (Wheeler, 2013, 21) and directs the message in a concise way throughout the business hierarchy, continuing through the employees, graphic design and finally into the consumer's senses.

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should

have no unnecessary lines and a machine no unnecessary parts. William Strunk, Jr. and E. B. White *The Elements of Style* (Wheeler, 2013, 21)

This goes with everything discussed so far about a strong branding strategy; the more focused and concise the stronger the products will resonate with the target market. The power of three is often taken into account to provide support but still keep a tight-knit communication and focus of the Big Idea. Power of three is an idea developed by Dr. Vincent Covello originally “as a risk communications strategy, message mapping was developed because people at risk can only comprehend three messages. This thinking is helpful in brand communications and press relations.” (Wheeler, 2013, 27) In our field it is applied as each big idea is ideally supported by three key messages; giving the idea better outlets to connect and be understood by the consumer base.

2.1.2 Brand Identity Ideas

A brand identity can shape a brand. It provides the aesthetic, intrigue, and the constant appeal of a brand. Identities are not only provided by design excellence; in fact, the design aspect comes from a compilation of identity ideals; Vision, Meaning, Authenticity, Differentiation, Durability, Coherence, Flexibility, Commitment, Value. Ideals create the footnote to a responsible branding/ creative design of the brand. Providing purpose and knowledge to graphic design. As Alina Wheeler describes, ideals “hold true whether the brand identity engagement is launching an entrepreneurial venture, creating a new product or service, repositioning a brand, working on a merger, or creating a retail presence.” Ideals provide a solid structure which the design process can build off of and create purpose with the design that separates the brand from an overwhelming amount of competition. Aesthetics with ideals create a selling force that a product can not provide on its own. To understand further each ideal is set apart and looked into individually next.



(Wheeler, 2013, 31)

2.1.2.1 Vision

“Technology is nothing. What’s important is that you have faith in people, that they’re basically good and smart — and if you give them tools, they’ll do wonderful things with them,”- Steve Jobs (Schwantes, 2019)

A vision of providing tools that are simple and ready to use allowing the user of the tool to succeed. Just as I could go buy a drill and expect it to work flawlessly Jobs created his vision for his phones and computers to do the same. This is directly compared to PC computers which despite being more powerful in the processing and in price comparison situation require more upkeep from day one.

Alina Wheeler describes that “Vision Requires courage” it is an ideal based on the foreseeing of things to come. A creative idea of what may come and how that problem or opportunity can be helped with the brand that we are creating. A vision is not just solving a current issue but how this way of solving an issue can continue to

outpace the current consumer market economy. This must be translated into a design that provides this vision in a creative and graphical way. Simplicity if necessary is given with the example of the minimalist apple of Apple. Providing the same vision and aesthetic of their products. This is because brand identity has the responsibility to become a vision of the future. “Design Advocates the future” As with every brand the future, in a sense of time, is what a business strives to continue and grow through. This emphasizes the importance of design.

The desire to connect with others is the most basic human desire. Living a bit more publicly, and with more transparency, can have powerful, positive effects. You meet people, you’re provided with new opportunities, you have the ability to express yourself, and to have an authentic open way to live your life. - Evan Williams (Wheeler, 2013, 32)

Williams describes the human desire to connect. As a Co-Founder of Twitter and the Founder of Blogger, his vision was to allow these connections to transcend the physical space, and therefore with this vision he provides a future ideal of digital interactions. Originally both seen as unorthodox platforms, Twitter and Blogger have since grown substantially. Twitter as an example has become huge in the realm of news and reporting. Providing real live updates on situations being reported.

Vision is a concept to build the graphic principles behind it. The design itself rests at the hands of the visionary and aligns with this. Providing an extra layer to the brand strategy helps to build the image stronger. Each Ideal connects to each other in a web that helps develop the design of a brand together.

2.1.2.2 Meaning

Meaning is a theory looked upon usually in the explanation or dissecting of graphic elements of a brand. Highly expressed, typically in symbols, it provides a layer of intrigue and complexity to the graphical language of a brand. A surprise, this element may not be immediately known to the public although this does not mean it wasn’t highly regarded and researched by the design team. Huge corporate companies to small brands use this theory of meaning to “become more powerful with

frequent use and when people understand what they stand for.” (Wheeler, 2013, 34) As we are discussing meaning it is good to note this is typically visually displayed as mentioned previously in the symbol, which for many brands is the logo. The logo or symbol is seen everywhere; it is a “gateway to the brand.” (Wheeler, 2013, 35) The logo must uphold this meaning as meaning itself is what produces the creative edge for the designer to strike their ideas into stone. Each design is strengthened with the meaning and gives synergy to the brand identity. With time many logos change to help realign the brand image with the new age of development. Apple’s logo is a sign of knowledge and the bite out of it helps to represent the lore and anarchy from stories of the past. A rebellion against the world of the PC. Originally filled with rainbow stripes to go along with the product design of their desktop computers, colorful plastic backings have since been renewed to a simplistic solid color logo. The change of the logo coherently provides meaning and purpose in the simplistic user experience apple users receive.

Similarly, CBS commissioned William Golden to create their symbol, the CBS Eye, which today is worldly recognized. Its meaning sits with paintings of human eyes to ward off evil. Recognizing the network's appeal to be trusted, Golden used this eye to show CBS’s approach to the news spectrum and provide honest reporting. This was one of the first symbols to be used primarily for the screen as well.

Think flag. A nation’s flag begins as a design. Distinctive colors and shapes are chosen for their symbolic meaning. The flag is unique and dramatically different from other nations. Seeing the flag arouses feelings of pride, passion, or disdain. Logos are the same. (Wheeler, 2013, 35)

2.1.2.3 Authenticity

As reality is qualified, altered, and commercialized, consumers respond to what is engaging, personal, memorable, and above all,

what they perceive as authentic. Joe Pine Co-author Authenticity
(Wheeler, 2013, 36)

Any dictionary definition of authentic reveals the meaning to be original, genuine, not a copy; being held to a traditional way for production; based on facts making it accurate or reliable (think of a signature). While our look into authenticity involves these book definitions, within our branding the strive is to align the brand with a more psychology-based authenticity. As Pine goes into detail in his book with our subject's title Authenticity, we are to make decisions based on our own knowledge. Creating a brand that is unique and congruent to our brand ideals and strategy must not only be original, at the same time follow what the brand mission is. The promises made to customers if not followed through with provides the public reason to not believe our brand is authentic. Authenticity and trust in this notion go hand in hand. Creating human connection within the brand creates authenticity and trust in the brand. Often a logo or character offers these solutions and is a reason why the task of authenticity is one that must be discussed in a branding situation.

2.1.2.4 Differentiation

Barbara Noakes, “When the world zigs, zag” tagline for 1982
Levi’s Black Jean release in the UK (*When the world*, 2021)

The ad campaign by Levi’s is in itself a brilliant marketing strategy. Releasing black denim in a world where, up to this point, classic blue was the sole leader/ thought. It was different but just realizing the black jeans alone would not have been so effective. Wheeler describes this: ‘Brands need to demonstrate their difference and make it easy for customers to understand that difference.’ The tagline becomes the explanation that consumers need to open their eyes to an authentic differentiation. Relating back to the logo as well as authenticity the brand ideals start to work with



each other allowing the marketing, branding, and design team to produce the transparency and flow

(Wheeler, 2013, 39)

of information to the customer. Wheeler makes note it is not enough to be different in a world with thousands of similar brands. It is not saying people are dumb but rather how is a consumer supposed to filter through the brands that no one would miss if they suddenly stopped existing. The Image shows this necessity, mind these are only the most famous and largest companies in each spectrum, it is a must to stand out and have differentiation. Levi's campaign did it but at the same time, Noakes created this fundamental concept of differentiation in branding that is relatable in every field of business.

2.1.2.5 Durability

Creating a branding strategy as well as these brand ideals being discussed is creating something permanent. Each time a branding overhaul happens whether the start of a company or one of its brands even down to the products the team is looking for durability. The elements produced by the creative team working with a design team, if need be, are meant to last beyond the moment in time.

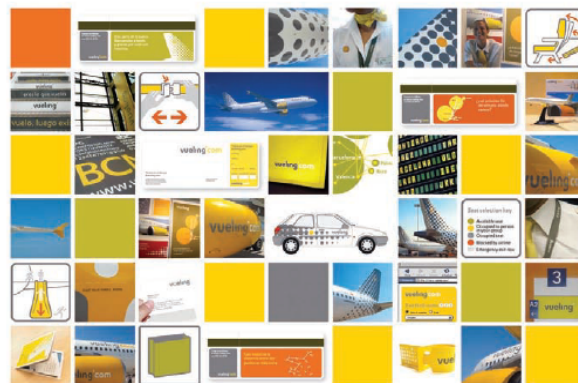
Trust, authenticity, differentiation; Brands are built with and upheld through these. The world is constantly changing and moving into eras of great change. Durability and continuity help customers stay grounded in the market place and affirm loyalty to the brand. Durability not only means holding true and staying recognizable to the customer but it is a thought used in design as a practice to be able to transcend as laid out by Chermayeff and Geismar. In the design process though it is not just the trademark but the style or even the character. Many brands hold this durability by providing minor tweaks or modernizations to their brand elements. This is rebranding, but quite often the design team is building off a pre-existing identity to provide the trust of the customer while taking advantage of the authenticity and differentiation of the pre-existing campaign. The Portuguese postal service CTT provided this when opening the banks. Congruently keeping the same typeface and

colors of the postal service, Banco CTT quickly settled into the same loyal customers that have always used their initial service. Many brands follow this same pattern of durability connecting pieces of a company's individual brands in a linear easy to follow structure this is known as a monolithic brand. A classic example is FedEx, upon expanding and creating different divisions FedEx simplified their naming to only the namesake. The sub-brands are written smaller below using just color to differentiate between each of the inner brands while upholding the strength and durability of the brand using the concrete wordmark logo.

2.1.2.6 Coherence

Durability and Coherence are two ideals that work closely in hand with each other. While making a brand last the test of time and trends as the ideal of durability hopes to achieve coherence hopes to keep control and connection of a brand through similarities in design, look, and service throughout the entire brand structure and elements, including employees, emails, advertising, storefronts, websites, etc. This is the idea of touchpoints. Touchpoints are every opportunity to make a connection with the public and target market.

Coherence emerges from understanding the needs and preferences of the target customer and designing a brand experience that produces the desired perception. Every touchpoint is considered a brand experience.



“Vueling inspires all customer touchpoints to feel fresh,
cosmopolitan, and cool.” (Wheeler, 2013, 43)

Coherence is not only meant for the current customers. Coherence helps a team to unify and keep ideas together and structured, which in turn raises the user experience. “It doesn’t need to be rigid and limiting—rather, it is a baseline that is designed to build trust;” trust which helps the employees believe in the company as well as holding onto its current customer base. A baseline provides all streams of media coming from the company to be unique but connected. This type of advertising is what draws the attention of new customers. UPS was extremely successful in its brand coherence with the simple color brown. What other company or even car in the street is brown. They linked this using the ideal of coherence to the packaging used to ship items, to the labels, website, and yes mentioned before to the trucks. UPS uses clear and concise language so as not to be confused and help customers navigate the choices. People believe and trust UPS and the slogan What can brown do for you? Inviting us to trust and use this unilateral marketing structure.

2.1.2.7 Flexibility

Flexibility is a planned and articulated general generic. These branding structures offer the ability to take on new tasks while still adhering to the core brand ideals without being too ambiguous. This is a complicated concept as most of the brand ideals in building a brand involve narrowing the focus for example the big idea or the creation of a logo. Flexibility looks to take these concepts which have been solidified and agreed on so far in the design process and open them up. Meaning to take these pinpoint focused ideas and create an identity with long legs, “which means that the marketing of any new product or service is facilitated by a durable and flexible brand architecture and an overarching logic to anticipate the future.” The idea is expanding the focus so the brand identity will not allow future brands or product ideas to be disposed of because they would not fit the identity. Branding identities are created to last a test of time; it is reasonable to expect identities to accommodate five years into the future or even more.

The best thing about the future is that it comes one day at a time.- Abraham Lincoln

Design aspects of a flexible identity can usually be viewed in larger corporate conglomerates using Endorsed brand architectures. These brand structures must uphold the ability to include large varieties of products each with its own individual branding. The branding of those products can be more focused on the individual target market while the larger parent brand uses its flexibility in the branding to incorporate trust and brand loyalty throughout the marketplace. This strategy allows the company to create larger customer bases between their existing separate market brands. If a customer who already trusted and used Unilever products suddenly decided to start trying to drink iced teas it would be logical and in their best interest to try Lipton, one of Unilever's brands. Unilever's flexibility, developed by Wolff Olins, uses the single letter mark U in coherence with the big idea 'Adding vitality to Life.' Using these two anchor points Wolff Olins created the current branding identity.

Unilever's U brandmark is composed of twenty-five individual marks that express the vitality theme in many different ways. The visual identity exists on all Unilever products and is deconstructed imaginatively on a range of applications. (Wheeler, 2013, 45)

The dynamic incorporation of different elements helps connect Unilever to its vast range of products in different markets. The abstract mark mixed with letterform strengthens the overall message and core ideals of the message of vitality. As Wheeler explains "A carefully designed balance between control and creativity makes it possible to adhere to the identity standards while achieving specific marketing objectives." (Wheeler, 2013, 44)

2.1.2.8 Commitment

Commitment is the constant work with-in a company to uphold the brand strategy that has been worked on for an extensive amount of time. An integration for commitment may be created by the design and branding team but it is put into action and upheld by each member of the company. Managers, employees, corporate offices, to each person who may be in contact with a customer. Brands will create entire programs and tools to educate the employees about the brand, creating

sustainability of the brand strategy. Each person involved then becomes a brand advocate when educated by the brand about its branding strategy. There is an emotional connection created when allowed to feel involved deeper within the brand. This type of involvement provides the advocates to feel empowered to share the brand with their personal networks with pride, because of this it is extremely important to have these procedures in place after a new identity is introduced.

A common mistake is assuming that once a company has a new brand identity, the hardest work has been accomplished. In reality, the whole process is just beginning, and the hard work is ahead.
(Wheeler, 2013, 46)

Managing the strategies and educating the advocates is not exclusive to large corporations; it transcends the size of companies and should be a core brand ideal in any new or rebranded business. This is even more relevant today in the world of social media and influencers as companies can provide large exposure, essentially free advertising, through the network of advocates.

Our goal is to share GE's brand strategy and to create an engaged community of brand advocates.- Ivan Cayabyab, Global Brand and Digital Manager, GE (Wheeler, 2013, 228)

2.1.2.9 Value

Every brand consults branding agencies in hopes to create identities that bring value, revenue, farm-freshness. Value has changed through the years and now in the era, we are in now social responsibility is heavily weighted upon. Consumers' expectations are drawn to environmentally sustainable companies as well as where and how the product is produced. Factors such as organic, farm fresh, naturally produced, packaging and brand alignment in the marketplace all contribute heavily to brand value. Now, more than ever as seen globally and also specifically in our Lisbon market people are leaning towards higher-priced items that take these ideas into consideration.

Premiums can be achieved with concise packaging and design. Truvia, a natural sweetener, goes beyond its competition to become a premium in the category by providing its natural product supported by the design. The brand identity was created in cooperation with Paula Scher and the pentagram team. A sleek aesthetic differing from previous sugars and sweeteners. This brand design was coupled with the innovative design of the packaging; utilizing only paper products for the individual sugar packets stack into a beautifully elegant box with a hinged lid which was design as a nod to a sugar canister that can be placed on the counter and reused, providing an ingenious subliminal message of a premium product.

Packaging matters and if done properly using sustainable techniques adds great value to a brand cementing brand loyalty and customer attraction. Although value exceeds just the aesthetics it goes beyond and back to the commitment and brand advocacy. Touchpoints everywhere and created, trained if employees, to uphold this brand identity and provide even more extensive value to the brand. Marriott holds this ideal quite highly with extensive training for their in house restaurant staff providing them with detailed training of the food and providing wine, beer, and spirit tastings and pieces of training to help take their advocate's knowledge and touchpoint with the guests even higher, this, in turn, raises the value of the brand while adhering to the extensive brand identity.

2.1.3 Brand Identity Elements

Brand identity elements are the visual creations seen by users and customers as well as used by and supported within the advocate spectrum. In this next section, I will break down the elements that a branding strategy and design team work tireless hours through agreements and conflicts to create. Brands use many elements in their brand portfolio that may adhere to the different uses and products. The image below shows a brand signature which is typical of most brands to have.

A signature is a structured relationship between a logotype, brandmark, and tagline. Some programs accommodate split signatures that allow the mark and the logotype to be separated. Other variations may include a vertical or horizontal signature that allows choices based on application need. (Wheeler, 2013, 50)

As Wheeler describes a signature is the combination of elements in a way that if need be can be separated for a variety of uses.



(Wheeler, 2013, 50)

2.1.3.1 Sequence of Cognition



(Wheeler, 2013, 51)

Before looking into the application/ creative options of a brand mark it is important to understand the user interaction involved with a brand mark. This is referred to as the sequence of cognition. It is everything and it is studied and used by designers when creating a brand from color to shape to type and form everything matters. As Wheeler uses this classic example of if anyone sees a brown truck they

immediately think UPS, this may be a more American reference, even though it might turn out not to be a UPS truck chances are it is. This recognition of seemingly minute details is everything to a branding strategy. The best design teams spend huge resources on creating and testing these elements of a brand mark. The creative strategy of cognition routes itself in a scientifically-backed study. It is a very simple concept that is used ubiquitously throughout the branding world, in simple it is the order humans recognize/process elements in a picture or in our case a brand mark. The three elements designers look to create for the highest impact are shape, color, and form.

2.1.3.1.1 Shape or Symbol

The first is the shape, it is not necessary to read to identify the shape, it is there and also processed quickly by the brain before even color. Shapes are often the brands symbol which is often linked to a brands fifth element(something a brand can be recognized with immediately). These shapes should be able to fit within a consumer's vision. Eyes are set side by side lending more logically to a horizontal landscape layout. Think of the field of view which you can see. The shape of a logotype should not be necessary to scan up and down, this would cause an unnecessary extra layer of cognition. (Ries & Ries., 6) Unique shapes can be used as memory triggers that allow the user to quickly remember an interaction with a product. The color and type do not need to be available to understand and recognize twitter, the shape is enough. The graphic I have included above shows the Texaco star inside of a circle. This shape is both stronger than a circle or a star, audiences can remember this more clearly because of the combination of the two elements rather than each on their own. Another prime example of the use of shape that can be noticed globally is Adidas, the signature three stripes evoke an immediate response of cognition. This happens to also be the fifth element of the brand and is used everywhere from its clothing/shoes to even the facades of retail spaces. Adidas goes even further because of this global recognition by the brands' shape that the name has even been left from retail spaces in some cases. Symbols that are able to achieve being a fifth element are the most powerful. They give a brand an identity and awe within consumers' subconscious without needing to appropriate the name on the brand's products. Nike and Apple are

two more gleaming examples as both brands release numerous products with only their shape or as it is known in branding their symbol.

2.1.3.1.2 Color

Next is color, color is everywhere from the street to buildings to cars, but it is not just there every color has an impact on the brain and certain colors are related closely to concepts and ideals a business hopes to align with. Color is incredible in the sense that it is an immense trigger for humans emotionally. Colors evoke brand association and are chosen extremely carefully “not only to build brand awareness but to express differentiation.” (Wheeler, 2013, 52) As looked into in the ideals differentiation is a key ideal that helps further separate the brand from the competition. The color choice becomes so important due to its role emotionally and differentiation that brands Kodak and Tiffany have trademarked their specific brand colors. Walking through a mall you can instantly find the Tiffany store by the ephemeral glow of the Tiffany Blue, a color only produced by Pantone itself privately and solely for Tiffany’s own use. Tiffany as well as other large international brands such as Coca-Cola have used their consistencies with color to burn their image into your mind. Even to the point that when you see something red you can be subconsciously available to want a Coca-Cola. (Ries & Ries 1998, 7)

2.1.3.1.3 Naming

Finally, form; the brain takes the most time out of the three pieces of cognition to process language therefore, logically, form comes last. As with the other two, the form is important albeit less than the other two. What is created by the design and branding team is the type positioning on our shape and color and anything revolving around the design of the words. I am saying this as in most cases the name or what will be represented in the wordmark is already decided on. Classically speaking it is the business name or in large cases, the name is already decided on by the company. Although this is subject to change if the company is hiring a team to rebrand. In the case of creating a name for a brand(whether the brand is new or going through a rebranding) the team must decide what to go with in terms or type of name. Understanding these types of names helps with creating the brand name in the end. Descriptive names are straightforward and describe the brand itself; they are usually

fairly mundane and lack creativity, although they do have the advantage in a busy market of explaining to the consumer immediately what the brand does. (Lischer, 2015) Evocative names created a sense of wonder if the meaning is known, Nike the greek goddess of Victory, Amazon the largest marketplace on the internet is also the name of the largest rainforest in the world. Inventive names are newly created words or combinations of words, these types of names can be highly creative and unique but in the initial stages do not have such a story to ride on. Names such as Google worked to create the story behind them. Lexical names are often very useful as they stay in the consumers brain quite easily; relying on intentional misspellings or rhythmic sounds to help the name success (Tumblr, Flickr, Dunkin' Donuts). Acronym names are as the title suggests acronyms for a larger phrase, these names are utilitarian but lack creativity and interest. An exciting new hot sauce company would not use an acronym name most likely. Geographical names are used to draw a sense of pride and nationality to the founding location often. American Airlines or The Lisboans. These names can help a brand connect to the local community while also helping draw awe and lust from people outside that region. Founder names are commonplace as they draw on the fondness and heritage of the brand. Less often used today these names have been used by some of the world's biggest brands and are often used frequently in fashion (Ford, Calvin Klein).

When it comes to naming many brands use a combination of these branding name techniques. Even with the few examples I listed they have multiple functions as well. Dunkin' Donuts is Lexical and also descriptive. Brands that can accomplish more than one naming technique have an advantage in the market.

The perfect name does not exist. (Rodrigues, 2014, 7) A brand must choose both politically and creatively which naming structure will allow the best results and traction. Even saying that someone just created a name without thought or subconscious thought of these categories is simply untrue and inevitably will be unsuccessful if this is the case.

All three of these elements together create a brand mark. But not all brand marks contain all three and some contain more in the cases of different kinds of marks.

2.1.3.2 Brand Marks

The brand mark, as seen in the diagram of the Spectrum Health brand signature, is the visual intriguing element we come to remember. Brand marks can be categorized into a few different categories of which a brand mark may fall into more than one depending on the needed application of the overall brand or more commonly looked into the strength it will have. Design teams working with the company's brand ideals will decide the best approach in designing the brandmark. Despite often being a simple small graphical object the impact it brings to a branding strategy and success of the branding is immense.

Although there are no hard and fast rules to determine the best type of visual identifier for a particular type of company, the designer's process is to examine a range of solutions based on both aspirational and functional criteria. (Wheeler, 2013, 50)

Think Apple, the brand mark of the apple is seen everywhere and recognized instantly by people sitting at a cafe or in the subway holding a phone. This response provides the intrigue and questions of why a person would use this device therefore succeeding in the purpose of having been created as the brand mark in the first place. The designers chose to simplify Apple's brand mark aligning it with the simplicity and sleekness of the brand's products. Apple uses a Pictorial mark but other types of brand marks include, word driven, symbolic to image-driven, and even abstract.

2.1.3.2.1 Wordmarks

As it is quite easy to notice in the consumer marketplace, many brands simply present themselves with just a simple name. These are brands that use wordmarks as their brand mark. In a basic sense, a wordmark is simply just text but taken into the hands of designers they can be transformed into stunning and memory ingraining brand marks. All Wordmarks start as the text being used as the mark whether it is the name of the company or an acronym. Dell the computer hardware producer has wordmarks but on its own, a one-syllable word it's quite plain and does not catch the eye. The design team working on the branding of Dell decided on a thick bold font and then tilted the E and the logo we know today and remember was born. These two changes increased the strength of the wordmark substantially. When discussing the creation of wordmark designers take into account typographic creativities such as font style, abstract or pictorial integration, weight, color, etc. Many times these types of marks are not created with a simple typeface but are hand customized by the design team to stand out and be unique in their own right even before further tweakings such as the E in Dell happen. With that in mind, simplicity is always well respected when it succeeds in its strength, the brand Braun uses one type with the only modification to the wordmark being the extension vertically of the A. Notable wordmarks rely on color and type modification at their true essence although with all design elements of other categories of brand marks are included only if necessary to strengthen the message and further align with the brand ideals set up before.

2.1.3.2.2 Letterform Marks

Letterform marks, as with wordmarks, involve the concentrated use of type as the brandmark. These marks come in the form of a single letter that is often portrayed graphically. What I mean is these letters are often stylized in a way that aligns with the brand ideals or brand image. The goal of a brand design team when using a lettermark is to bestow meaning in the way of symbolism with the graphic demonstration of the letterform presented. Zeeks Pizzeria, last in the alphabet of

letterforms, uses a pizza sliced in an unorthodox way to provide a visual demonstration of the letter Z. This is just one example, albeit a more obvious one, of using symbolism that relates to the business and its ideals. Anyone would understand that this logo is related to a pizzeria, and at the end of the day, this is exactly what



needed to be provided by this particular brand mark.

(Wheeler, 2013, 57)

Letterform marks provide a chance to create an incredibly strong mark because of the simplism of a single letter yet the complexity of the graphical design team tying in meaning and symbolism in such a small short character. Designers are presented with the opportunity to display brilliance.

2.1.3.2.3 Pictorial Marks

Pictorial Marks are used in brands wishing to display a relation between the symbol and the business relations. They are literal and recognizable. Often used as a powerful way to display the business ideals in a relatable way. “The eagle of the U.S. Postal Service is both a symbol of America and a symbol of speed and dependability.”

The design team for the US Postal service recognized the key business elements the postal service should have and embedded them into the brandmark; using the eagle quickly connects the American public to the speed and agility of the eagle, in turn, the ideals the postal service hopes to provide with delivery speed and ease of service. Pictorial marks often include animals as they provide a real-world connection with the attributes that we understand each animal has, for example, Greyhound and Jaguar both animals that when describing speed must be included. The two brands that use these animals as pictorial marks hope to translate the idea of these animals into their product offerings, albeit in two different ways. Greyhound USA offers a quick fast service of transportation; then of course Jaguar relating the animal to the speed and in this case gracefulness and performance(of both the animal and cars).

2.1.3.2.4 Abstract Marks

Abstract marks provide a unique branding opportunity to further separate a brand from its competition by providing a truly exclusive design that can be used horizontally and vertically within a company. Because of this, abstract marks work well for large corporate companies with multiple interests under one mother brand, think Unilever. Abstract branding marks also can be applied in a wide variety of ways allowing the advertising campaigns to take on different shapes and representations. These types of marks, though difficult to execute while holding the companies values in a narrow enough way not to stray away from the brand ideals, provide great strength and elegance in the mark's ability to fill spaces and type much like a color or gradient does. The Unilever U is both a letter and abstract mark, where the abstract mark fills the letter U and also is used to fill the 'walls' of its campaigns and offerings. As with Unilever, the "abstract mark uses the visual form to convey a big idea or a brand attribute." (Wheeler, 2013, 60)

2.1.3.3 Emblems

Emblems are a unique unbreakable relationship of graphical elements that stay together and are used in a wide variety of applications. Think of a logo but typically smaller and not used on the facades of buildings, with exceptions of course. Emblems are often used with the logo or brand mark and the elements within them are inseparable.

The sea nymph that dwells inside the green and black Starbucks
Coffee trademark will never swim away from her green circular
band. (Wheeler, 2013, 62)

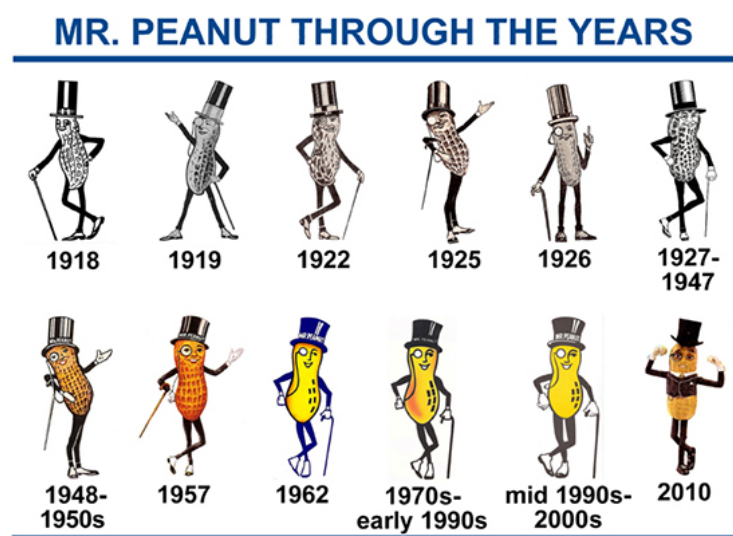
Although in this case, Starbucks does use their emblems more as their main brand mark it is a critical example of the pieces of the emblem being linked to only itself and not other elements of the branding strategy. As I continue to trove through the branding elements it is continually important to note that each of these can either be implemented alone or in link with each of the other elements depending on the ability to provide strength. Simplism can be always appreciated and when executed is extremely beneficial in the overall branding impact. Emblems when used with the increase in technology, phone size, digital interfaces, face the difficult task of staying legible in minute sizes. These problems are an increased challenge for graphic designers where possibly words are simply not an option. Back to the Starbucks emblem/logo the legibility of this at any size becomes quite recognizable thanks to the unique line structures and the bounding circle helping to draw the eye inward. This emblem does not contain words but when part of the bigger brand mark sets in line with the rest of the brand elements.

2.1.3.4 Characters

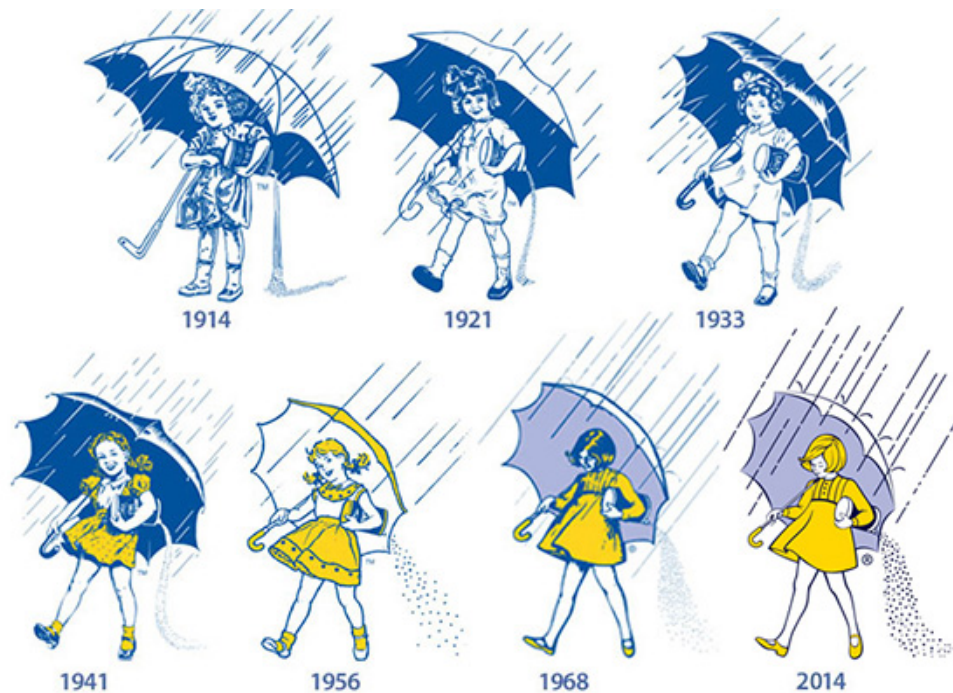
Characters are a big part of branding and many large companies have them as a marketing asset. Brands such as Geico with the lizard have become iconic for their characters. Even the soda giant Coca-Cola has its signature polar bear as an iconic

image. A character that may be the most well-known in the entire world is Ronald McDonald. McDonald's uses this character as all brands do to draw attention to the product and hopefully become iconic. These characters draw on the human element and personification to gain the attention of the audience. McDonald's as well as other companies' characters are cherished by children and consumers alike. It is easy to argue why they are a successful technique as parents often are made aware of products due to the appeal put on by the children. Once these brands' characters become iconic it is just a matter of sticking with the generational times and updating the character through the years. Ronald McDonald has not been the same throughout his existence.

The use of characters is just another layer of branding that connects the brand more closely in a human way. While characters are not essential it becomes easy to see their effectiveness when properly presented to the consumer.



Mr. Peanut of Planters Peanuts graphic update through the years. An icon just updated to the modern times to accommodate new generations and stay relevant. (Rigney Graphics, 2016)



Mortons salt girl in the rain. Single to multi-color transition. (Rigney Graphics, 2016)

2.2 Process

The process is the process, but then you need a spark of genius. Brian P. Tierney, (Wheeler, 2013, 90)

As I have previously referred to, process/strategy is the absolute backbone of a strong brand identity. It is the foundation that helps develop the structure through time and solves the brand identities own problems on the way to the end of the process. The process for any size brand should always be the same; this does not matter if it is a corporation or a small new business. It is defined by five phases; Conducting Research, Clarifying Strategy; Designing Identity; Creating Touchpoints, and Managing Assets. This process should be followed in order to maximize the success of the brand identity and brand as a whole. Leaving out steps to cut costs or time may seem logical in a rush or financial situation but in the end, it is highly likely to affect long and even short-term success.

The process management requires a large understanding of the project as well as a cooperation, skills, and mutual respect on both the client and identity firm sides. Each group must be in an understanding of the elements needed to produce the brand identity and the time frame in which it will be completed. The client-side and the identity side each need a manager, most likely for the clients the owner/CEO, to help liaison between the team and the business hopes in creating the identity. This eventually evolves into the decision-making process which although it may seem logical this would be left into or at least have a hierarchy on the client-side it does not. The decision-making process should involve the client but solely outside of the narrowed decisions previously made by the design team. The design team is after all hired specifically to provide the entire brand structure and identity to the company. Red flags often brought up in these scenarios are CEOs not having time to meet to discuss the branding team's design choices or on the opposite side of the spectrum "I will know when I see it" mentalities. At the end of the day, the company that hires the design team will have decision-making power but not at every pen stroke or click of the mouse performed. Decisions made by the design team are led by insight.

The greatest challenge of the brand identity process is to realize that you cannot control anything other than your focus and attention.
(Wheeler, 2013, 100)

Focus and attention are not merely created with no purpose though and this is where the insight in the customers arrive with different observations and techniques to understand how to get customers to look where such as a bold type or other types of ploys to catch the eye. Although not everything is left up to this research and psychological games at the end of the day design teams must take risks to stand out risks with no previous backing that could be the breakthrough a company was looking for.

Trusting the process and keeping the ball in the air will always deliver extraordinary outcomes. (Wheeler, 2013, 101)

2.2.1 Phase 1 Conducting Research

Smart research can be a catalyst for change; misguided research can stand in the way of innovation. (Wheeler, 2013, 104)

When a design team is hired to create a new brand identity or a rebranding, it is in the hiring parties' expectations that they know what they are doing and I'll provide an end product that goes in line with the existing or new company ideas, projects, products, and ideals. Keeping this in mind as the design team it is our responsibility to understand the organization to its fullest. Understanding begins with information about the company and how it is run. First thoughts always include interviewing the key management or visionaries of the company, although this will be addressed it is not the first mark on the agenda. Requesting information about the company must be the first priority; mission, vision, existing marketing research if applicable, company values, along with other company information that may exist at the time of the branding. Basic and existing information about the company gathered or provided by the company allows the design team to go into the interviews or more intimate discussion, with the knowledge to ask the right questions regarding what you as the designer may seem important. Keeping the questions relevant and focused on areas that may help the design and branding for the company become more powerful. If the design team already has the information it allows more time to connect and discover the company's management and stakeholders on a level that will translate into their trust in you as the designer and in turn results in a better product from your team that will keep the decision making process, talked about in the intro of this chapter, more streamlined. When interviewing the appropriate parties it is important to use this time to build trust by displaying knowledge of the baseline information within the questions asked. (below list of questions core questions) There is a temptation to just provide the entire list of questions beforehand in a way to say time but as Wheeler says when interviewing face to face if you do not provide the questions beforehand it encourages more spontaneous and insightful answers. Not only does it provide this, but it also allows the interview to be more organic, a comfortable conversation allowing some sway of the mood and additional follow-up or branching questions. This being said when preparing the interview it is important

to have your core questions and the backbone of what you hope to achieve on paper to keep the conversation steered to the important information that you wish to gain.

Projects, papers, recipes, masterpieces, arguments all have one starting point in common. Research. Steven Heller brings forward through this excerpt the importance and practices to provide us, the reader, with the best approaches to research and be effective in the search.

Heller hopes in his advice and techniques that every time we research we do with conviction. Initially, Heller tells us of the two types of resources and their benefits. Primary sources and Secondary. Primary being the actual art pieces of physical productions of someone's idea manifested or the first of something. The statue etc. Though he does warn that when finding primary sources it will be harder and more difficult to gain actual physical access to them sometimes. Though places that archive would be the first stop. The internet is a great place but it is overflowing and difficult to locate actual useful articles. This is where Google is not the answer. Heller mentions worldcat.org as an incredible source for searching archives and library catalogs. Heller offers the notion that even in the digital world now the best way to gain information and research is through these sources than going and holding the physical works, magazines, and books. Heller uses this approach in all of his research projects starting with a pen and a paper with photocopies of the pages he is using. Even more so researching in a specific archive gives access to entire bodies of work by specific individuals from their research behind the specific works they have created. Although however the research is found the single factor in helping with research is organization. Cataloging everything used or that will be used in the research. Heller mentions a few of his practices, even an app he uses to catalog digital research.

Finding secondary sources is the same principle as the primary sources with the exception that secondary can be anything with regards to what you are researching. Books magazines the list goes on and on. Thesis projects are the scholarly leads that often provide extensive research on a single topic with more options arriving from the acting in the thesis. Although Heller suggests that magazines for design though incredibly hard to find archived anywhere tend to have

more specific niche topics explored. This leads to the ever so challenging part of the research and with due diligence finding the right topics to explore in these magazines or readers. Heller does not consider the significance these provide for secondary sources and also suggests the improvement in finding useful magazines through sales platforms. Often now these magazines have the sections and article names listed in the description of cites; which for research using the internet to search for these terms will bring up the catalogs which would not have previously been explored due to the nature of finding a magazine specific to your cause. Research- the time-consuming part of any exploratory procedure; though long should not be boring and is what helps create such a higher end result if done properly and thoughtfully.

2.2.1.1 Market Research

Smart research can be a catalyst for change; misguided research can stand in the way of innovation. (Wheeler, 2013, 104)

Market research is the gathering of information that will become useful when designing brand identity. Every aspect of what will become a successful brand identity starts with proper research. When researching the market the goal is to become aware of the customer's understanding of the market and reveal insights into customer opinion. This is accomplished with the use of primary and secondary information. While secondary information is easier to collect through the use of old research or scholarly documents, it is also information that needs to be properly analyzed. The secondary research is only helpful if interpreted and applied correctly to the market customer base which is appropriate for the brand identity development. "Research itself does not provide answers; interpreting data is a skill in itself."

Whereas primary research unlike secondary typically does not require a thorough vetting of the type and application of the research it becomes more important to plan this research. There are many ways to collect primary information which is why understanding the types of information collection techniques helps improve the branding market research and save time. These research ventures are designed specifically to fit the brand identity creation and therefore are planned extensively. Primary information can become a huge competitive advantage as it

allows the brand to have personal specific detailed information they have personally collected to help build their brands.

Primary and secondary information can be collected and categorized into two main categories, Qualitative and Quantitative, each of which describes the type of data collected in both the ways of using primary and secondary sourcing.

2.2.1.2 Usability Tests

Usability tests can be utilized to further understand a new or existing product during a brand overhaul. These are essentially controlled beta tests that take place in a partially controlled environment but the interactions and use of the product in this environment are genuine and unique to each individual using it during this period of time. “Focus group results are what site visitors think they might do. Usability testing shows what visitors actually do.” (Wheeler, 2013, 106) The control of the environment is simply just setting an area or office with the product and things that may be used with the product. If it was a soccer ball there may be a goal for the people testing the product to shoot into whereas a tablet or phone may have some apps installed onto it. The controlled section of the tests is meant to be limited to allow the users to use the product freely and genuinely while still being observed and data collected. As will focus groups usability testing requires finding a broad demographic of participants and a test moderator that can help with more progressive use of the product.

2.2.1.3 Audits

Marketing audits are used to methodically examine and analyze all marketing, communications, and identity systems, both existing systems and those out of circulation.

2.2.2 Phase 2 Design

“Look into a microscope with one eye and a telescope with the other.” (Wheeler, 2013, 116)

Design is not just a drawing or an idea that is created seamlessly within a day. No matter the type of design it must be looked into and planned carefully. Created and Revised until the end product sits within the entire goal and vision of the company. When the research stage is over, whether it is for a new or pre-existing company(rebranding), the time to design has nearly arrived. While in any project preliminary ideas of the design or graphics may already be on paper it is essential at this point to have a strategy of how to approach the entire branding of the brand. Graphically, textually, naming, colors, packaging layouts, etc all must be accounted for and this is why despite the necessity of actually producing these, we must create a solid strategy that we as designers or the design team can follow.

2.2.2.1 Clarifying Strategy

“Many entrepreneurial companies have visionaries who walk around with this information in their heads; getting it on paper helps anyone who has the responsibility to execute the vision.” (Wheeler, 2013, 106)

Everything can easily become over complicated when it comes to design. There are unlimited opinions and decisions that are discussed in a client-designer relationship. While all input has validity in the influence of the outcome of the end product, at this point the designer(or team) must take this and create the strategy. A term I have used before Narrowing the Focus is important in this step as the quote above illustrates so accurately; with the idea that everything can be narrowed down to one page to support the BIG IDEA, the end product. As we have thoroughly discussed the steps and brand ideals the graphic above gives the keynotes which can be used to create the strategy with what way the focus will go. While the graphic above is typically used for larger companies it is a good tool to have in the bag and can be manipulated as a bouncing board for smaller projects as well. “Writing a brief

is an iterative process and it is important to have version control. Each version should be saved and have a version number and a date on it.” For larger projects revisions will always be much more necessary rather than smaller projects with smaller teams.

With the brand brief done the road map and timeline to accomplish your deadlines and goals must be laid out. It is important in any design process to set goals, for yourself and also with the client, as it provides benchmarks and time for revisions and reviews by the client. Creating a stronger client-designer relationship upholds the trust and willingness to subside their opinions to your creative prowess.

2.2.2.2 Naming

Depending on the situation, such as an entire rebranding, the naming is extremely important. I express the situation as a large majority of clients have a name in mind that they are steadfast on or even successful in use and require the branding of the products as a way to reach a large market. Small mom and pop companies tend to arise in farmers’ markets, or word of mouth and may just require the graphical stylings of a designer to push the products to a new level of excellence. Large corporations as well consistently rebrand themselves to try and stay relevant against their competitors but the name is cemented in a deep history; such as the graphic below of PEPSI vs Coca-Cola and its evolving brand feel but constant name.



Naming is 20% creative and 80% political. Danny Altman, Founder and Creative Director

A Hundred Monkeys (Wheeler, 2013)

Names can make or break a brand. Wally Olins explains how naming a new brand, although extremely important, can have less of an impact on the initial success of the brand rather than the branding itself. Brands like Vueling and Orange Mobile created a brand structure around their own names that upheld them. The identities proved successful and gained the reputation they have today. It would be strange to see the yellow planes of Vueling with a different name now but not necessarily if it started with a different name. (Olins, 2008, 55) Whereas renaming can go two ways very drastically.

“The time to consider changing a name, however, is either when the old name is badly tarnished, or when it is misleading, or when two companies come together and your need to draw a line and start again.” (Olins, 2008, 56)

Historically speaking when changing names it is to accomplish a goal or when needed to change the face of a business. Anderson Consulting, who was involved in parts with the collapse and exposing of ENRON, after splitting apart from its sister company quickly went to the decision of a new name finally resting on Accenture, a name that would set it apart from the Enron disaster and in turn bring the firm back to its success. (Olins, 2008, 57). Names matter they become iconic and therefore require attention, although in the end these decisions do not make or break a brand. Accenture was the name settled on but in theory, it could have been anything. When choosing a name it is important to look into its meaning. What it represents. Names

can be metaphors Nike (the goddess of Victory), Founders names McDonald, Descriptive, Acronyms, Invented names, and finally Magic Spelling names ie Flickr and Tumblr. Which avenue to go with is solely the decision of the team but as referenced earlier this is not a heavy creative process it is more than likely to be decided in a political sense of case studies and success outlooks. (*Naming Your Business*, 2020)



Meaning

Name has semantic or linguistic associations that reinforce brand attributes



Availability

Name is registerable as a trademark in your target market(s)



Practicality

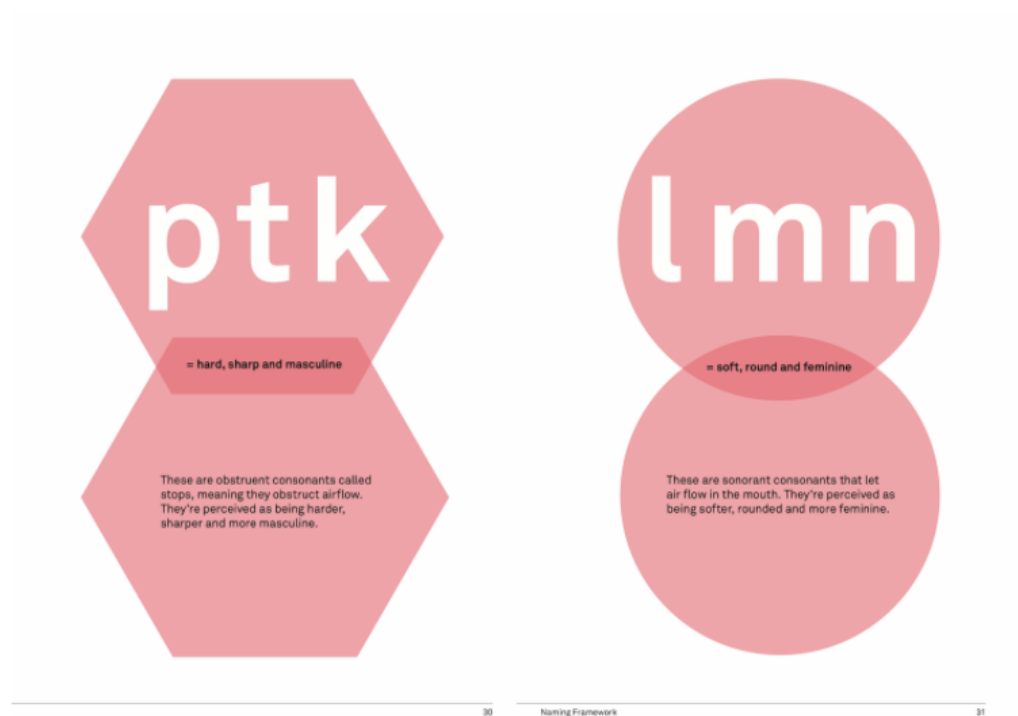
Name is easy to pronounce, spell, and remember. Doesn't limit future growth.

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Improve your business
Stand out in the marketplace

(*Naming Your Business*,2020)

Things to consider while choosing a name are the Semantics, is the name related or seem related to an event of historical happening. Does the name evoke people to think of something you wish your brand to or not to be associated with? If that all clears an important object to look into, is it actually available in your market. It may be a brilliant name but has it been thought of before. If still available it is good to test the practicality of the name. This is where mockups and physical usage within a team or even a case study can help greatly. Does the name work well in a visual and audio sense? Testing the name in sentences or copy text can prove its usefulness. Things to note are; is it easy to pronounce, does it flow and invoke interest in a scenario. Made up names can especially be affected in this sense. Olins also describes the phonetics and associations to sound. Names can feel weak, strong, and even calming. Where do you wish your brand to be situated in the market? This is known as Phonetics and Phonosemantics.



(Olins, 2016)

Phonetics deal with the rhythm and pace of the words when spoken aloud. Coca-Cola has a rhythmic structure and also looks appealing to the fact of alternating between consonants and vowels. Then we have phonosemantics which is shown in the diagram above from Wolff Olins and is the idea that certain sounds produce a word related to a feeling or relation to words with an associated taste/feeling.

These associations can be language-specific. For example, the phoneme “gl” is used in glimmer, glisten, glow, and glitter—so a name that starts with “gl” is more likely to make you think of something shiny. “Sl,” on the other hand, is used in slippery, sliding, and slithering, so a name that starts with “sl” is more likely to evoke wet imagery. (*Naming Your Business*, 2020)

Alexandra Watkins has developed a really great way to “score” names. It’s called the [SMILE/SCRATCH](#) test (because names should make you smile, not scratch your head).

SMILE if your name has the following winning qualities:

- Suggestive (evokes a positive brand experience)
- Meaningful (your customers “get it”)
- Imagery (visually evocative to aid in memory)
- Legs (lends itself to a theme for extended mileage)
- Emotional (resonates with your audience)

SCRATCH it if it has any of the following deal-breakers:

- Spelling-challenged (looks like a typo)
- Copycat (similar to a competitor’s name)
- Restrictive (limits future growth)
- Annoying (hidden meaning, forced)
- Tame (flat, descriptive, uninspired)
- Curse of Knowledge (only insiders get it)
- Hard-to-pronounce (not obvious, unapproachable)

2.2.2.3 Designing Identity

Design takes patience and dedicated time to the exploration of ideas. The first idea is most definitely not the end result. From LOGOTYPE SIGNATURE, COLOR(COLOR SYSTEMS, TYPOGRAPHY, and SOUND+MOTION(IF APPLICABLE)), each element must be developed and tested over and over. These elements come from a structure in order working from the logotype and signature first and foremost. It is the element that is seen everywhere and this is what must be decided and created from the beginning.

The very first thing that I do whenever I start a new assignment in any form of design, graphic, product, exhibition, or interior is to search for the meaning of it. -Vignelli (Vignelli, 2010, 10)

Semantics is an important part of the design; a part of a design that when paid attention to gives a brand identity a much stronger standing in the over-saturated visual world we live in today. Vignelli explains this concept as a pillar of design, not to worship the major corporations, but they are as big as they are because of their brand identity and most likely there is meaning embedded within the design. Whether

this meaning has been developed over time and is historic or created from day one; meaning gives allure to a brand and connects it to feelings or situational events. A cold coca-cola in the afternoon at the beach or an ice-cold bud-light while watching Sunday NFL.

These meanings are often developed in the creation of the logotype and signature as a feel and over the vibe of the company and what it hopes to uphold. In this stage of development(as well as every single piece of design the team must create) the team or single designer should create multiple versions of the initial idea and have them juxtaposed to each other to see the most effective, MEANINGFUL, approach. As with this research question I am redesigning an event identity I must take into account the original elements. Wheeler spends time in the initial sector of her designing identity referencing Paul Rand's logos for UPS, Westinghouse, and Cummins, as these are all redesigns. When creating an identity for a new company the creative outlook is only based upon the brand briefing that the client wishes to achieve. This provides a more simplified task as each drawing or reiteration is only juxtaposed to each other. Whereas Rand's designs needed to transcend the success of the previous design while still taking into account the success and emotionally connected elements that should still be seen in the identity. People become emotionally involved with brands and despite their loyalty, this does not always provide growth in the competitive market and this is why we rebrand. A careful balance of attracting the new clients while keeping the emotionally connected clients involved in the new relationship.

With such an important task at hand, it becomes easy to understand while multiple iterations and ideas must be presented and sifted through. The signature of a brand is everywhere; Nike- Just Do It, MasterCard: "There are some things money can't buy. For everything else, there's MasterCard.", McDonald's: "I'm Lovin' It", Apple "Think Different", and of course many many more. All these brands the logotype and brand mark come hand in hand. Many times the brand mark becomes

the fifth element of a brand one that transcends over every marketing possible. We see the Golden Arches of McDonald's and can hear in our minds "I'm lovin' it." These brands created successful and identifiable signatures.

(Wheeler, 2013, 126)

Typeface, size, relationship to each other while using multiple types, weight, and relationship to the logo all must be carefully examined in a syntactic approach.



The consistency of a design is provided by the appropriate relationship of the various syntactical elements of the project: how type relates to grids and images from page to page throughout the whole project. Or, how type sizes relate to each other. Or, how pictures relate to each other and how the parts relate to the whole. (Vignelli, 2010, 12)

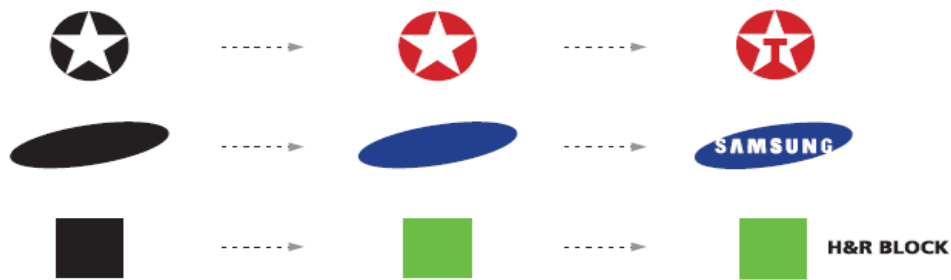
Although, as seen below, the syntactic approach to design relates more closely to the typographic layouts of spreads, advertisements, and billboards, it is highly useful in the creation and relationships of brand marks and taglines. Agreeing on a set grid size creates a hidden visual connection when a brand has a more flexible identity.

This is well demonstrated by the nickelodeon identity in its multiple applications and visual appearances.

The type is constant in size while each graphic sets within a proportional grid size. Keeping the focus on the actual word. This is a good time to mention the type itself. Choosing the appropriate style for the logo and signature gives the market the initial perception of what status the brand takes on. It would not be appropriate for Nickelodeon to use Times New Roman or Helvetica. One is more classical and corporate and the other being minimalist and extremely simplified. Though with the logotype within the signature a simple typeface is often not the final chosen piece. Modifying and redrawing letterforms to customize and differentiate the brands' logotype often creates a more appealing and attractive result. This comes after extensive looks into things such as “whether the name should be set in all caps or caps and lowercase—the designer proceeds to look at classic and modern typefaces, roman and italic variations, and various weights, scales, and combinations.” While of course, this may seem fairly straightforward and obvious it can take extensive amounts of time to sort through the options; which if you have been following along are all based on the extensive research, detailed audits, and of course, the trump card above all- The Clients opinion. Of course, at this stage in the design, the team is with each other pinning up options and different design elements, typefaces, graphical elements, changes between syntactic size, and the relationship of elements.

A design team must create these elements together without outside interference. These decisions are what they are hired for, or even creating to have the proposal accepted by the client. What comes next after the type and logo is color. Even though it may be looked upon that the logo is designed with the color it is actually the order of visual perception that matters the most. Shape! Shape is viewed first which gives us reason to understand why the visuality of the brand mark may be created without worrying initially about the color itself.

Before I move forward it is important to reiterate the discussion of visual perception.



(Wheeler, 2013, 52)

This graphic tells the story we are discussing now. It is easy to imagine that perhaps the Samsung logo started out yellow (this is obviously a false statement as from historical context the company has always been blue) for the sake of speaking of designing a logo for a new fresh company. Historical context comes into play when choosing colors. But this graphic demonstrates the visual sequence of cognition, one that starts with shape, then color, then context (textual elements and taglines). This is why color is second to the design layout of the brand mark and typographic elements that come with it.

Back to color. Color is emotion. Color helps draw attention. The world without color would be dull. It brings joy, sadness, it can differentiate a corporate company versus an art studio or independent coffee shop. It is the designer's job to understand the client and choose the color that is best for the success of the business. Color can change the entire audience. Color is so important that it is trademarked in certain situations. Tiffany Blue is the prime example, everyone knows where you have been from the other side of the street when you carry a bag from the store. It evokes joy in you and awe in others. The iconic red of Coca-Cola, brown for UPS even created the opportunity for more advertising techniques "what can brown do for you," brilliant. These are all examples of the color for the brand mark or brand elements, the choice for the tagline and contextual elements has not begun to be discussed by the team. This is how important color is. In creating an identity for a brand that is planning different sectors of products within their line, color can be used

to separate these as a way for the consumer to easily recognize what they are looking for from a said business. A prime example is FedEx.



(<https://logodix.com/logo/4978.jpg>)

The color coding not only logistically helps the business manage itself it also allows customers ease of use and navigation within the brand. Lastly, this brings an attraction of clients to FedEx in the way of general interest about why the colors exist. consumers may have used one sector of FedEx but because of the colors were made aware of other useful services that are on offer.

Color even comes down to the soft drink business. Without even reading the print on the can the consumer knows that the color black on a cola can only mean it is a coca-cola zero.



(Cata Wiki)

Color systems are used to define a brand. New colors and shades are often created for large brands. Even to the point of naming the color so that it is specifically tied to the brand. These colors within the brand system must have an interchangeable use for web and print. Colors must be uniform throughout the brand and not look different in different applications.

Once the brandmark color is chosen it is important to continue onto the contextual elements with the same diligence. Despite being second in line the color for these elements still has immense importance.

Often what happens is a family of coherent colors is created/chosen within the design team and the primary color is attached to the brand mark whereas the secondary colors or supporting colors are divided amongst the other necessary elements. Vueling is a core example of the brandmark although being a word is identified by people due to its yellow color. But the brand is not as strong without its stark contrast with the beautifully chosen shade of gray. Secondary colors complement the primary. The job of the secondary palette is not necessarily to draw the attention, as the sequence of cognition implies, it is to give light into the context and hold the attention once the attention is given.

A real Corporate Identity is based on an overall system approach, not just a logo. A logo gradually becomes part of our collective culture; in its modest way, it becomes part of all of us. Think of Coca-Cola, think of Shell, or, why not, American Airlines. When a logo has been in the public domain for more than fifty years it becomes a classic, a landmark, a respectable entity and there is no reason to throw it away and substitute it with a new concoction, regardless of how well it has been designed. (Vignelli, 2010, 32)

Typography is everywhere in brand identity. It flows through a brand like a twisting river; a brand is a machine and the type is the wires therefore it becomes easy to realize why type selection is of utmost importance despite not being the initial focus for a design team. This is of course retrospectively something that has been looked into by the design team already in the sense of the logotype and signature. Now though the conversation of type is related more so to the entire application of the products through time; think pamphlets, advertising, or an airport. An airport is a brand and required the same attention as a clothing brand when it comes to the design team. Often less noticed or appreciated the airport using uniformity in type throughout the signage and advertising. In fact, entire typefaces are created specifically for airports. Norway by Atipo foundry was specifically designed for Luton Airport in London including an entire icon set. This is the same for clothing or pop-up brands and in a sense is a factor that subliminally links the products to the brand even sometimes allowing a more flexible mutant identity to still draw onto the target market. “Companies like Apple, Mercedes-Benz, and Citi are immediately recognizable in great part due to the distinctive and consistent typographic style that is used with intelligence and purpose throughout thousands of applications over time.” (Wheeler, 2013, 132) These choices lie within the necessary use of the textual content. Informational text requires legibility. Ads in a magazine that have bylines need to be eligible for brands that require a serious tone. Brands such as banks and cars require a more corporate straightforward image, one where an abstract type could provide distrust in its client base. At the end of the day, a bank wants its clientele to be confident that their money is being handled properly; this is a detail that the right(or in this case wrong) choice of type can provide the proper tone. Event

Posters and Pop-Up brands on the other hand have the ability to use more detailed and abstract typefaces and type techniques. Changing the type to their own uses and morphing identities over time while still having their solid identity and following.



(Vignelli, 2010)

Type is everywhere and it is a supplemental feature of every design. Once Ideally a design would be so intuitive that it would satisfy its purpose without the necessity of text. Although this is every designer's dream it simply is not the reality. If a design is clear to some it may not make sense to others or simply not possible at all. Renowned designer Massimo Vignelli can even attest to this. The NYC subway map; beautiful and revolutionary, would not work without type but the type cannot be unorganized or random typefaces. Uniformity is necessary and Vignelli shows by example and also knowledge in *The Vignelli Canon*, a book solely based on type in design. This diagram is his own example of syntactic organization in typography situations. Every detail of the map is aligned in a grid, take notice of the grid you see if a visual layover on the actual map serves a purpose but is also very closely related

to the syntactic grid Vignelli uses while designing this map. Uniform grids are great tools to help create ease of use and legibility.

As the designer/team finishes compiling all of the necessary elements of the initial brand package the presentation time is nearly approaching. But before presenting the first stage of a branding package to the clients the designer should have real applications of their work so far. This could be seen as an obvious statement but it is important to never show the brand logo(logotype and signature etc) on a blank white page. While this is more a business-oriented technique it also allows the design team to visualize their own works whether this is mockups or actual design pieces/products. Mockups are great ways to show the prospective logo in use. As expressed it gives the team time to test how the layout size ratios and colors work with products and layouts within the prospective field. Nowadays with photoshop mockups can be found for any product imaginable. Design teams can adjust these elements to their pleasing and display their work to the client in the actual clients' own products and hopeful applications.

In what ways can motion be applied to the logo and brand identity? What sounds represent the brand alignment and or customer base they are trying to attract? Test applications include the possible addition of sound or motion. Whereas in the past the only necessary application of sound and motion typically was brands advertising on electronic billboards, tv, and or radio. Now let's face it in the modern world with nearly everyone having a device to connect to the internet and more likely social media every brand from mom and pop to giant corporations must consider sounds/motion. Take Instagram or Facebook for example; like the infamous documentary on Netflix 'the Social Dilemma' displayed these tech giants' only goal is to keep you on the app and every second matters. Even mentioning that videos perform better than pictures and in that same narrative motion matters. The goal is attention just as every advertisement wishes to have. Although the brand identity is not exactly aligned to the advertising budget and plan, it is still something a branding agency holds in high interest. A good brand identity sells which is why the application of motion and sounds should be of interest in the initial stages. These test

applications never actually may be used by the client although taking time to create them can display a level of dedication and show the possibilities your brand design can take the client's business.

Now that all the elements and months of worth have been completed, the time has come, the presentation to the client of the Brand Identity the design team has created. Going into the meeting should not be a clear-cut finished product. The decision-makers who hired the design team should have options throughout the applications and logotype + signature placements as to not only give them a sense of the design teams worth but also to show that they are involved in the process. This being said a design team should never include an iteration that they wish not to put their agency's name on only for the sake of having more work to show the client. Decisions made by the clients include all the previous details and time that has been worked on. The colors will be their decision in the end. Below is an example of a grid given to the client of different colors and options the designer, Ian Jepson, gave the client.



(Jepson, 2019)

A great example of a set of images for clients to choose from. The color differences are not drastic but how they should be and how each comparative series within the presentation should be displayed.

Don't expect the work to speak for itself. Even the most ingenious solutions must be sold. Suzanne Young Communications Strategist



This is a slide from a Pentagram presentation for their identity of CitiBank. Placing the brand identity and logo within a group of successful and well-known businesses helps connect the design team's decisions to a successful outlook.

Preparation is always key with the presentation stage as is the design team's chance to show the work and also touch base with the client and the next steps. Clients have been waiting for this moment and everything to please them will help affirm that they made a good choice. This is the same principle as wait time at a restaurant. The longer you wait the higher likelihood you will be more overly critical with the food. A happy client still has opinions and decisions to make within your presentation which is something a design team must always realize will happen. Once the meeting is over and the team leaves the building it is time for the next steps of the process to begin, which despite the amount already accomplished requires equal attention to the first stages and strong client communication as well. Immediately after the meeting, it is essential to touch base with a brief memo outlining the discussions on paper so a clear cut path to revision and brand release begins.

2.2.2.4 Creating Touchpoints

At this point, the team has the decisions from the clients and now will create the actual final layouts, logo, and other necessary branded objects the company will need. Whereas the test applications are solely draft level creations meant merely

for examination by the design team and the presentation for the client approval to move forward; the next level of design is refinement and what will eventually be in the consumer's hands. This spans everything from stickers to letterheads to takeaway boxes even to promotional objects. Nearly every business has promotional hats or cotton tote bags. Remember for the brand these promotional items and essentially walking advertisements, and therefore must be looked through the same microscope for detail and quality as the logo itself. These are all parts of the creative brief, a brief that is created between the design team and the communications team. The design team still works closely with the client to understand what needs to be designed or further tuned. Is that color right, do they need a car wrap design, cups, etc. As it should be understood many of these theories and procedures are only closely related to a larger size business and a mom and pop or smaller event. Although it is good to note these procedures of refinement are what often lead to more detail-oriented and brilliant designs. Having constraints, scheduling, and a strong opinion from the client while still having the trust of the designer leads to a stronger level of congruity between the logo and products.

As much as I love things in flux, I love them within a frame of reference - a consistent reassurance that at least and at last I am the one responsible for every detail. And that is why I love Design.
Massimo Vignelli (Vignelli, 2010)

Of course keeping to a deadline and schedule provides constraints but in the client/designer relationship the client always will want a quicker schedule and the designer always should require a longer schedule and in the end deliver early. Anything to make the client happy without putting out an image or product the designer would not want to attribute to itself.

PART THREE

3 Case Studies

In this section I will be exploring examples of successful branding identities that align with my research question. At this point, I am focusing on identities that relate to events and event spaces, as well as FOOD? Due to the complication of my research question exploring the idea of an ever-changing focus while still having an original backbone within the pop-up event environment I must look into multiple events and how their branding focuses on a singular congruent identity and must expand that into one that will constantly accommodate other information under the same name. In this reasoning, I will be looking into a large corporate conglomerate as well because of their seamless ability to manage multiple brands under a singular identity. These certain cases will hopefully lead to a way to create a brand strategy within the project stage that uses elements learned from these identities. The object of study is becoming more complicated in the sense of the era of COVID-19 as our entire world has been turned upside down which as the future holds provides a better time than ever to explore new routes of branding and identity in the Lisbon market place.

3.1 Atlantic Theater Rebranding - Pentagram

Pentagram is one of the most well-known ad agencies in the world, with one of the most respected, influential, and known designers of the 20th century Paula Scher at the helm. When it comes to revolutionary campaigns look no other than “Paula Scher, a reigning titan in a heavily male-dominated industry” (Bigman, 2015). Scher is known for her radical approach to postmodern design; the Public Theater rebranding being an excellent example. Scher employs Flexible design techniques and mutant identities to constantly improve a brand’s ability to intrigue while still align itself within its own respect.

3.1.2 Background

Founded as an ensemble of impassioned student artists in 1985, Atlantic Theater Company has grown into a powerhouse off-Broadway company. (Theater, 2020)

The Atlantic Theater Company is the holding entity and brand forward name that encompasses the production of plays. With many accolades to its name including Tony Awards, this company sets itself apart for the infamous ‘Broadway’ with the two theaters under its name located in other areas of Manhattan. The two theaters are tied together under one name each with its own aspects and personalities which are expressed and chosen within the branding and location choice of plays that are produced by the company. The brand itself is centered around the playwright industry offering not only the theaters but the ability to rent them as well as on-site studios. The essential problem that needed to be solved is how to bring this Theater company a revival that would put it in a more modern and appealing stance despite being outside the Broadway theater district. Having existed for 35 years it was important for the theater to stay relevant.

The Atlantic theater 2019-2020 branding season was a product of Paula Scher and Pentagram. This seasonally branding aims to increase the visibility and in turn attendance of the theater for the 19/20 season. As all branding campaigns aim to do, provide profit. This branding is of course extremely distant from that of a clothing brand or corporate business. It aims to connect all elements of the Theater companies elements together despite having multiple different sectors of generating income. This has been achieved by Pentagram in the use of a singular shape(seen below) and a constant typeface which helps connect the branches of the Atlantic theater first introduced in the 2015/16 theater season.

In the new system, the promotion of the 2015-2016 season utilizes found imagery, montages, and photo illustrations in combination with the “A” shape to create an iconic image for each production. (Agency, n.d.)



(Armin, 2015)

The application of the new identity which in most cases can be seen as straightforward, an Abstract A, yet on the tote bag which is for sale shows the assumed and hopeful excitement while attending a play. The confetti-like structure of the graphical A's exploding with excitement, nearly a metaphor for the past to the current condition of the brand identity.

It is easy to see Scher's postmodern approach with the brand revolving around this shape as an abstract minimalist A figure. This A is used as a holding place for all elements the theater needs to display. From visual sound bites or plays in the theater schedule to overlays so cleverly used as a plastic sleeve for the theater pamphlet as seen below. The decision to go with this identity version was to create an ability to adapt. Pentagram changed the game from the necessity of using multiple

freelanced artists to create new posters and material for each play and event of the season. Instead, they created an identity that allowed a single in house designer to manipulate the template in a fairly basic way to quickly produce content as well as recreating the website and any necessary touchpoints; shirts, merchandise, tickets, etc.



(Theater, 2020) 2019/2020 Theater Pamphlet/ Schedule

This new identity hopes to achieve a more relevant stance amongst the theater groups. A postmodern approach which helps the theater compete with the more known Broadway theater district, as well as a strong visual identity in the even more developing visual world. This identity as seen in figure(below) next to the old identity can be more widely accepted as an appealing graphic to be used further down the line. It also opens the bridge for expansions in the operation of the Atlantic Theater company without requiring a new Identity. The prior Identity lacks a visual presence that appeals to the new generation of graphical necessity. The company wanted a graphic identity that would help it raise its institutional profile and stand out in the city's crowded arts landscape, with the goal of attracting new audiences, sponsors, and partnerships. (Agency, n.d.)



(Pentagram, n.d.)

At the end of the day, most of these rebranding and repositioning boils down to the end goal of numbers and for a theater company, attendance. These brand strategies are highly invested objects and for good reason. Inflation amongst other factors of deflating loyal attendees, for a matter of moving to other theaters or just sheer distaste/boredom with the image of the brand, drives companies to need a broader appeal. Therefore these strategies do not hope to win over the current customer base/ target market, these rebranding strategies wish to influence the next generation in line, appeal to a new group or simply stand out to an existing yet untapped part of the market. For a theater company, such as Atlantic, that does not reside in the world-famous Broadway yet still lives within the same city(not to mention Island) they have a huge opportunity to catch the attention of a close yet distant crowd.

3.1.3 Evaluation of the Case

Pentagram provided the Atlantic Theater company with a timeless identity, an identity that at the time changed its persona completely aligning it to the new thoughts and feelings of a different postmodern generation. Did they achieve their goal in this rebranding, absolutely. The postmodern graphic A provides such a strong backbone for the brand which can be displayed over multiple revenue streams while still providing an appealing and eye-catching composition. This identity changed the way the theater worked to put out productions and announcements; the use of the identity with an inhouse graphic designer provided a strong link and

recognizability where now on the streets of Manhattan anyone is absolutely affirmed of where the play is or at least is able to recognize that different productions are coming from the same house. This is incredibly important as before the new poster design for each production throughout the season varied immensely as to not allow a collective group of people to immediately recognize them as an Atlantic Theater Co-Production.

Five years later the identity still stands. Each year only minor adjustments happen solely for the purpose of differentiating the schedule from year to year. Yes, the main schedule poster does change but the changes are made by the in-house designer mostly in coordination with the pentagram identity. Each year the postmodern A stands as a backbone or template for each design. Many of these changes are minor such as; color palette choice; pamphlet layout; decisions on how to display the individual productions. The 2019/2020 season refreshment changed the format and “For the first time, photography is added to the mix, with the Atlantic’s distinctive ‘A’ emblem acting as a window for images.” (Agency,2019). This is one of the examples of how the design stays relevant, using found imagery from the plays to promote them instead of graphic representations. Assumed as a market research realization that real imagery can draw a bigger intrigue especially when combined with such a stark and powerful graphical element.

3.3 ZeeDog

ZeeDog, the creator of products for your best and most loyal companions, pets. They have become a pillar of the luxury pet brand market. A brand that grew out of a realization that high-quality non-corporate produced products were needed for your most loyal friend to use and cherish. ZeeDog was founded in 2012 with these principles in mind. The two founders understood a market that was untapped.

Creating a brand for people to build a community around rather than just products thrown on pet store shelves where the consumer rarely creates brand loyalty around the brand. Zee.Dog strives to be the Apple of Pet products; creating these human connections between the consumer and its pets. “We design and build products of expression, ones that help make your life and your dog's that much cooler” Zee.Dog wants their leash to be an additional accessory to your lifestyle, one that fits within your style while walking down the street. Essentially creating a stronger bond between your lifestyle, watch, bag, Zee.Dog wants the leash to be exhibited as part of your outfit and this is where things have started to evolve even more for the brand. Clothing. (Johnson, 2015)

First we made products that connect you and your dog. Now, we believe it is time to apply all this knowledge of design and innovation to items designed exclusively for you. (Zeedog, n.d.)

This brand shows an exceptional branding and community strategy for a multi-faceted brand image and identity. Zee.Dog is a brand that can be closely attributed to an event, this can be seen over the next section of the analysis, because of its ability to juggle two different but still connected product lines/sectors into one unlike it had been done before. Zee.Dog's success just like the events of now in Lisbon is based upon a community sense and people striving for better quality and some identity to belong to. These are even more exaggerated by the use of social media and a media-based world which we have transitioned to.

The keynote with the marketing and branding for Zee.Dog's brands are the seamless adherence to a logo identity. One line is designed for dogs and the other for humans but because they are able to capture this social community and become a presence people wish to take part in they succeed. Now more than ever with the clothing design changing to be useful and fashionable for humans, rather than a support for the love of their pets, it begs the question of why other brands do not branch out into different market sectors and try to capture the audience of a partially linking brand chemistry.

Although with this in mind could it be that the clothing brand is only successfully branded because of the success of the high-quality dog products and therefore the branding becomes inconsequential? This is very possible because as mentioned by the brand itself, only recently have they started to design clothes specifically for the human. Before their human focus design was started the clothing to accompany the pet accessories was already perceived as a success for the fact of the matter to match your pet, to be a team, to be a family!.

3.4 Indie Lisboa 2019

Indie Lisboa is an annual indie film festival held in the capital city of Portugal, Lisbon. Film festivals all are based upon the same principles of displaying the creations of students and/or independents in a friendly competitive nature. Usually, a majority of these films are featured in more than a few film festivals. Each one, including indie Lisboa, contains different categories as well as a national category, Indie Lisboa films made by Portugues directors. These film festivals inherently corner themselves but always strive to produce larger ticket sales and sold-out crowds to the viewings. As with events, like the project I am developing, there is a direct goal that must be achieved through branding and promotion, which often boils down to poster/flyer/ and in the modern socially connected world digital visual data creation. The poster design by AvlaSkog is exactly what this refers too and the design ultimately dictates the success of the event in expanding the crowd of target clients(ticket purchasers) available.

The posters for Indie Lisboa change every year. This is its sense of mutant identity within reason. 2019 the posters were created by Alva Skog, a graphic designer based between Lisbon and London. The day time and purpose of the object is presented with typography(single style) and a general single element in the center in a different color than the background. But the technical purpose appears to be focused to be printed using a silkscreen method using a 2-3 color pallet with prime

blue and red colors. The poster illustrates the group of people gathering in the round. The lines are illustrations, are simple, and have no shadows. The name of the event is placed on both sides of the poster. The poster has Instagram and the website mentioned. At the bottom, it has a set of symbols representing the different methods of presentation of the event.

As with all the years past the purpose is to promote and attract the target audience to the event aimed at the young generation. The event is created for people who are interested in the indie movement and movie culture.

The brand of Indie Lisboa relies each year on a graphic designer to represent the brand by creating a brand package of images which the staff graphic designer then uses to create these posters. It is interesting to note that this mutant identity works as the brand has been solidified in many of the previous years, allowing 2019 and the forthcoming years the ability to use more exotic options for design and attracting the crowds to the film festival.

3.4.1 Analysis

The brand relies heavily on posters throughout the city. From bus stops to paste ups. This technique distributes the brand throughout the mass of Lisbon city center while other means of advertising are used to further the reach to a more national/international appeal. Even regarding other forms of media, the poster design is the forefront of the ads.

The main feature of the poster includes center info about the event (i.e. festival) and a strong double-sided large title vertically along the side, the name of the event.

It seems the chicken theme allows a sense of childish nature which aligns with cultural/musical events that are meant to be free and enjoyed by the masses without a sense of critical judgment. These are not focused on the art criticism world rather than the public appeal for an event that does not exclude.

Broad large title very straightforward to really simplify the language and clearly direct the audience to the notice of the name of the event. The top text layer is meant to be simulated as a silkscreen layer evident due to the opacity adjustment

allowing the red graphic to come through the text. Its central idea is anchored by a 2d illustration using a line technique common to the popular adobe product Illustrator. This central element changes throughout the poster series but always revolving around a central text holding anchor. The poster isn't brilliant or worthy of design awards but focuses on drawing attention due to the stark color contrast and central graphical element. Info is clear and concise using highly legible typefaces(sans-serif)

This two-color plus text black technique helps increase the ease of the reader and therefore guides a straightforward informational platform.

It's a vertical poster orientation with the two vertical title elements meant to be a frame for the central informational element. Nearly borders for everything that goes in between. The poster is very center-weighted though balanced with Instagram and the website on the top and a list of event property icons on the bottom. Both the top and bottom are virtually unnecessary in the purpose of a poster(gaining an audience) but they still provide information to the specific nitpicky audience..

The colors of the poster consist of a combination of warm terracotta and cool light blue. Perhaps due to print quality, the colors are not deep and contrasting enough. The figures in the center remotely resemble birds, which may be incorrectly decoded by a potential audience since the festival symbol has been a crow for several years now. In this case, the author probably wanted to convey this symbol but remotely it resembles any bird and not just a crow. The size of the poster is not large enough to attract attention, and the name of the event is located vertically in such a way that it is difficult to immediately understand what exactly this poster is about. The design of the poster is made in such a way that only a prepared and familiar festival audience can immediately understand what the festival offers, for an audience that is not familiar with the festival, this poster may seem difficult to perceive.

These posters although are not permanent, they do change, as with every mutant brand identity one iteration may not be as successful as the next. This comes to the important point of creating a solid infrastructure before allowing a mutant

change to occur. Throughout Indie Lisboa's history the brand has relied on its name. Indie Lisboa being a geographical name with the lexicon of indie being the placeholder for independent film. This lexicon works effortlessly as the world has adopted Indie as a commonplace phrase when referring to film festivals. This allows the concept of Indie Lisboa to be clearly understood without needing the actual poster to begin with.

PART FOUR

4 DATA ANALYSIS

Branding in every sense of the word, no matter the element or product being branded, requires essentially the same basic elements. These elements are only to be adapted in the correct way for those said products and the actual creative and design side of them must be produced. Or I should say will be produced by the team in their own respective styles. When creating a brand identity for a Pop-Up/ Multifaceted brand there are many things that must be considered and some elements become more relevant than others. It is still a brand at the end of the day but can avoid the scope of corporate business practices. One might believe this includes the audit process but in reality, the audit process is where we should start. Eyeing up the competition or similar projects provides a logical path to what should be accomplished with your brand. It is the beginning of looking into what will be good to focus on. Now you must take that information and your idea and create a brand.

To create a brand for a Pop-Up event does not differ much from any normal brand. These are the essentials to creating a Pop-Up brand that has been synthesized from the research and case studies.

4.1 Naming

Don't pick a name that makes you one of the trees in the forest, and then spend the rest of your marketing budget trying to stand out.
Danny Altman Founder + Creative Director A Hundred Monkeys (
(Wheeler, 2013, 140)

Every brand, especially events need a recognizable or catchy name. It is important to find one that both has the jazz and ring to it but also follows a convention of usefulness and political correctness while adhering to the brand's ideal image. Olins iterates this in A Naming Handbook with the topic of phonosemantics. As described in image xx (Olins, n.d., #) Making sure it fits and sounds right, not bringing on thoughts not wanted to be associated with the brand itself.

Metaphorical naming

4.2 Logo

The prime identifier for almost all brands is the symbol or logo. The other tangible elements - colours, typeface, straplines or slogans, tone of voice and style of expression (sometimes called 'look and feel')- are also very important, and collectively form the visible recognition pattern. But the central element of that visible recognition pattern is the log itself. This usually lies at the heart of a branding programme. Its prime purpose is to present the core idea of the organization with impact, brevity and immediacy. The logo encapsulates the brand. (Olins, 2008, 28)

This is an obvious key element of every brand but similar to the quote about naming a logo is even more important to stand out in a crowd. This is the element of a brand everyone will relate to. Visual aids are proven powerful. Olins states that even though other elements such as color and the typeface do in fact add and uphold while also being necessary for a brand identity and language, the logo/symbol still stands forward as the prime piece of real estate for consumer's eyes. This is also related to the idea of the sequence of cognition provided by Wheeler. (Wheeler, 2013, 52) The logo which predominantly is controlled or represented by a shape or form is the eye-catcher. Adidas stripes, Apple computers apple, The Hurley H, or the Portuguese wetsuit brand Deeply double e logo.



All these logos represented here without color are recognizable. The words do not need to be associated to understand which brand it is. Supplements to the signature of the brand but not in permanence. Allowing time to develop a strong logo gives the brand an identity that is quickly remembered and recognized, becoming trusted. All these companies could have a different name and the logo if strong enough still assimilate the brand to it. There is almost a symbiotic relationship between the name and the logo where the logo/symbol is definitely the more responsible figure.

4.3 Poster

When it comes to pop-up events a key element is poster design. When referring to a poster it is important to note this is a physical and digital(applicable to every platform of social media) item that must be able to provide the necessary information while still being attractive to the eye. These items must include time, date, products being presented(music, food, etc) while still allowing the brand to be recognized and followed. Each iteration of the poster does not necessarily need to be the same in each of the platforms or mediums but must relate a similar tone throughout the presentation. This is accomplished by having a strong name, the logo we have discussed as pivotal for branding, and color coding for the events. If each

form of media has the required information for an event which can be a combination of the list below a matching color scheme throughout the different media helps to connect the event's identity. "In the sequence of visual perception, the brain reads color after it registers a shape and before it reads the content." (Wheeler, 2013, 128) Wheeler tells us how despite the important information the color still matters only after the visual element. Interesting to note in the modern world of social media this visual element may not be the actual logo. It is something that is primary to the logo that is show-stopping or shall I shall for the sake of modern times scroll stopping. This is the central graphic element, a picture or, graphic expression, something that may describe or intrigue. Every poster has it and may even be an iteration of the brand name. Posters are the form of advertising for events. In the modern age of social media posters hold all the information needed, they are the fore piece of an event page on Facebook, or a post on the brand's Instagram printed to be placed in locations of interest in the city. Posters are the main entity for advertising these pop-up events. This refers not only to the informational event posters but also to branded product photos. When discussing the logistics of a pop-up event involving food, music, and drinks displaying images of said food it is extremely important and relevant to be branded. This is where the pinnacle realization of the logo being one of the most important parts of a brand comes into consideration. Every single Apple product has its logo embellished on it. The name is not there necessarily it is the logo. This stays true to the pop-up events as well. Brand loyalty does not come overnight but must be built and even with a brand that is multifaceted, there must be something to create a concrete structure within the brand. The logo and or signature do this while still allowing the brand identity to be differing.

PART FIVE

5 Project

The project chosen was based upon an existing project I had been working on through the time I started at Iade. My focus was to create a new rebranding of the existing Art Taco and try to experiment with the brand starting out as a mutant identity. In no way could I have anticipated the changes that would have aroused from the Covid pandemic. These changes in the societal functions of humans and law reshaped what was Art Taco into something completely different yet related. The original idea of rebranding still took place but in a much larger and much more drastic sense. With the pandemic and writing this dissertation at the same time Senhor Rito developed parallel with my studies and research. The following goes from the beginning and tells the development of the rebranding and decisions needed/made to succeed in real time rather than hypothetically.

5.1 Background

In the world of Lisbon, art galleries and showings are extremely abundant, any new event can be quickly lost in the hundreds upon hundreds of daily events. With that in mind emerged the idea of Art Taco. An event that crosses the boundaries of a solitary idea and bridges two highly lucrative events into one. Firstly, As previously alluded to Art Taco is a curated art gallery where multiple artists' works are shown together in a space. The event takes place in empty spaces often partnering with a co-work. Filling the co-work walls with a display of art which is both ideal for the show and the working environment for the coworkers. Second, and arguably one of the main draws of the event, is the POP-UP format Tacos. Equally as important as the art it is what created the idea, coming from California I highly appreciate mexican food as an essential part of life. This became a disappointment in Lisbon with the nearly gourmet, overpriced, and mostly disappointing mexican food offered in the city. But mainly we knew we could make it better for less expensive and open Lisbon's eyes to the wonders of how we grew up eating Mexican food. Playing on the seemingly feverish attitude of the Lisbon community's lust for POP-UP food events

and art showings the packaged event had a soul. Quickly though we realized (Sam being a painter and myself being a photographer and graphic designer) what if we could find a place where we could show our art and bring the tacos to the public at the same time. Taking two things, wherein Lisbon are perceived as pretentious, and making them casual, and fun. A platform to show artists works who may never be able to get their work to the masses or have a way to display it. ART TACO was born and organically developed with the tagline come for the tacos stay for the art. A concrete title and word of mouth have been successful so far in creating the following for the event. How though can the poster design and branding of the event be developed to further solidify the event as a concrete success? Our following and success have grown immensely through the four events with that in mind it allows my poster design to become more abstract and complicated in its display. The name is solid and concrete allowing it to stand on its own, a key pillar of the brand. A key part of this project involving the branding and poster design is: Because the event is known, are the posters providing enough information where others who do not know the event will be able to understand the concept and be drawn to attend?

5.2 Critical Analysis

At this stage, since the project is the branding and poster design of an event that is currently already operating there is more physical content, four events worth of posters, and artist bio pages, rather than theoretical writing. From a critical design aspect though this is rather more helpful because disregarding the success of the event



AT1



AT2



AT3



AT4

I can take a step back and see if things are working and discuss the specifics in a design aspect of

these posters, as well as the continued branding.

Displayed here are the posters so far from the four events. Each one is quite different from the last and overall changing design each time. This is notably based on an idea from Paula Scher during her work at the public where each poster for the theater was quite exotic and changing. The difference is Paula Scher used the famous Knockout font as the backbone of the branding of the event. A logo is well made for a solid concept. This is where I must try and decide the necessity of having elements like these. Because as of now none of the posters use the same typefaces or graphical elements. With the exception being the 8-bit tacos which were used in a set of three in the first posters. Although this small recurring element could be recognizable it is not a strong grounding element. Although I digress and return to the founding of the event and essentially the element that does not change. That is the name: ART TACO. This element I believe is what replaces the need for a solidified logo as the public theater has. It is the company, it is the event, it is what people talk about in the streets. An element that is more encompassing than the name of a theater that you went and saw Hamlet at. Upon first developing this event the poster design(digital and physical which I will discuss further below) was a critical element, the trunk of the tree, I was very concerned and proud to develop. This brought on hours of looking at event posters and ended with main inspiration from Scher for the poster design as well as Wolff Olins Oi branding identity and use of flexible identity thus the first iteration of the poster was born.

AT1 had a mostly type-based poster with nearly excessive information. It is the first event used every cm of the poster to provide information in a near list like approach. Using three typefaces and two colors to separate the informational elements, with the main focus being the typographic title and taco graphic. All the information about the event is placed on the poster centered by a form of two vertical elements, the top 'caption' and the location of the event. Although it achieves its purpose of providing information it does not necessarily intrigue. Being the first event and being unknown to the public before it essentially fills the spot of an event page. What I mean here regards the topic of digital and physical. I believe this first poster does not adequately provide the intrigue and graphically pleasing elements of a printed poster. The color combination brings attention to the poster but when printed

larger it looks jumbled and unorganized with the type spacing and size. As we are in the modern age and most events are concerned highly with the digital event adverts this poster turned out to fit quite nicely in the digital constraints as it only was used as a banner size display as below.



This is used effectively as all the technical information provided on the poster in the print version is then talked about in the event informational description. Therefore as seen with the timeline of the posters, they slowly become more sleek and minimalistic. This is only possible with the growing success of the event as less information is needed to be provided because of the known name, keeping in mind people who do not know the event are still given basic information. The location, Instagram, date, and time. With this in mind, the technical aspects of the poster were drastically reduced in size and started to allow the namesake/graphical element to be more prominent. All the posters still revolve around a textual base as the graphic. With the start of the second edition, the tag line which is now ingrained into the identity was added come for the tacos stay for the art, becoming a key phrase that is even used by people who attended the last events with others around town. An organic and useful adaptation for the branding identity of Art Taco.

Graphically speaking the first two posters display a very linear layout with the words Art Taco being presented more as a title with a standard left to right linear information below them. AT2 shows a middle graphic of an empty frame to show a sense of wonder. This layout is the beginning of one of the transitions going from a more digital useful layout to a physically printed one as well. I feel as though the AT2 and the poster that followed do not work as well as the event banner image but have a higher visual impact when viewed large or printed. The next major change is from AT2 to AT3 where the Art Taco transitions from a title to the entire element. It is the graphic along with other pieces to support it. Filling the middle of the posters and ballooned out to be by far the largest element on the page. As seen on AT3 then

further exemplified on AT4 which essentially has no added graphical pieces besides the had stenciled graphical text. The posters keep evolving with time(AT4 actually added the number of the event) for each event. At this point it is good to note that each event poster has a different style; these stylistic changes carry throughout the branding of the event including the bio cards, and future options, and necessary graphic elements of the event. For me, these posters are a creative outlet to try new, obscure, and abstract designs and ways of laying out type/posters which I can use in other outlets or clients. I must ask myself Is this a viable way to run an event branding and what are the problems and constraints of this type of live construction?

5.3 Constraints Anticipation

There are a few constraints that come up when developing a flexible identity as Art Taco is and will continue to be. First notably as explained thoroughly above is the name strong enough to stand alone. The name was a critical part of the first event, what do we call it should it be creative or straight forward. Relating to our time spent in California we opted for simplistic and recognizable similar to taco stands seen around Los Angeles and went for ART TACO. Concise and easy to understand what is on offer. This was important to us as the whole environment of the event is creatives coming together to enjoy Tacos, an extremely in-depth creative process of its own. Originally this was a constraint because we expected to change the name to something more relevant/ at the time what we thought could be more ear twanging. This turned out not to be true and the name has proven to be a major pillar of the event and can be heard around the Lisbon streets if conversations of art and pop-up events take place. As for the branding aspect of this project, I believe we struck a name that is both easy to remember and a self-descriptive term of the event itself.

The next constraint is one of future development with the physical design of the posters themselves. As discussed in the analysis of what has so far been developed through the life of this event, the evolution of the posters includes less detailed information in combination with creating more graphically eye-opening designs. A more graphically prominent poster with the most minimal details will

indeed draw attention when passing in the street and in turn redirect the viewer to find the event information online themselves. The main concern I have is that people in the fast-moving world of modern technology tend to want all the information set in stone the minute they are alerted to these types of events. It is true though that these posters do draw people to the event therefore they are important to create and implement into the branding. It must be noted that most of the event attendees find Art Taco through grassroots inviting by friends and through Facebook events as well as the ever so popular Instagram. Is this a better reason to make the event posters even more graphical? With the event already drawing 200-300 attendees, it seems as if the more visually pleasing the poster is the easier it will stand out in a social media setting. Of course, the physical print poster will still be successful and with them being printed larger the detail elements do not necessarily need to be legible on the smaller digital versions. Because this project involves a bi-monthly/monthly event the natural flow and evolution of the posters can be pushed quite quickly and drastically in design. Art Taco small once again with larger abstract graphics which could be related to the theme of the artists chosen for the event. There are many options to be explored in the future with the actually updated branding for the Public Theater, once again developed by Paula Scher, including high contrast black and white photos of characters of the plays and a strict color pallet. The color pallet, to note, maybe a way to harden a universal theme between each event poster.

The main note with this thesis project is will the results be able to stand alone as a branding item for a portfolio, that is with the intention it will open job opportunities. This is one of the main constraints to look at and maybe a major reason why the event could start needing to be fine-tuned in a more classical branding with a more singular language, like that of the Public Theater. Putting aside the ever-growing success of the event this seems like a more appropriate direction, or at least which the same stance of changing the poster's designs quite drastically creates a solid lasting logo and typeface to stick to.

The branding and creation of Art Taco were that of sheer proof of concept. I was able to create an event that stood by its name and used that as a centerpiece for the branding image. This allowed a seamless creation and connection through the

branding and event posters without the need to facilitate an overarching structure of design uniformity.

5.4 Project Brand Language

The problem comes along when applying these principles to a new project. This project was a result of, as everyone knows, COVID. Art Taco due to the event/party structure was unviable because of covid restrictions when brought about a new stronger parent brand. The strategy was to create a strong brand that aligned with our previous interests while being able to continue the aspect of food pop-ups during this pandemic. Originally restrictions allowed mostly take away which made the possibility of tacos less feasible with our main draw of hot sauces. A burrito was the solution as sauces could be used in. This is where we come to naming. Naming is one of the most important parts of a brand, arguably more important the smaller the brand(most brands do start small) Our main focus to start was burritos but being name specific with burritos would narrow our focus to much and in the end we were about the affordability of great food and bringing the hot sauce culture from our upbringings into the Lisbon scene. Senhor Rito was born through the notion of metaphorical and conceptual naming (Rodrigues D 2014). Using a humanizing element while shortening the word Burrito to create Senhor Rito.

The use of metaphorical names reveals the purpose of the business through an indirect association. The associations create feeling and bring with time heritage and culture to the brands. The names tend to represent concepts surrounded to the brands. (Cantu & Oliveira, 2020, 132)

Just as Cantu and Oliveira describe Senhor Rito's name connects to the culture of the brand's focus as well as the country, Portugal, where the brand exists. 'Rito' as said before alluding to our upbringing of Mexican food(burritos) in California and Senhor using the Portuguese rather than Spanish spelling. As with all naming conventions the creative side took first with other options but being able to connect to the culture allows a more successful product from the beginning and despite being still a conceptual name with creativity involved a political overwatch is what helped the names creativity in the end. Our name allowed our brand to become recognizable. The color choice for Senhor Rito originally varied as well as the use of

different typefaces and elements for posters. This had to be changed because at this point the mutant identity could not be quantified as useful. The color and type were then narrowed down to black and Becker Gothic with the addition of Bariol as the secondary element's typeface as seen in the diagram.

The symbol of the brand was developed from the idea of having a related and emotional connection, a character like figure. The chihuahua being a mexican dog breed gave the brand a connection to a main food element that the brand was built upon. Even looking into the sauces there is a mexican connection to chilis it is the origin of the chili pepper. The symbol from the brand is adjustable with interchanging elements and placeholder for type as well; this was done to make it more versatile through applications. The whole logotype + signature being a rectangular shape as to fit within the field of view of humans. This with the ability to have it as just a circular stamp to become more presentable in packaging environments or as in the diagram, the shirt.

Being a brand that relies on stand-alone events 3-4 times a month it was important to gain an audience while at the same time retain loyal customers with the brand image and not just the quality of the end product. Pop-Up events require social brand material even more so than a corporate brand or normal running restaurant. This is where Poster design plays a large part in the success of said events. The new brand strategy was to create a brand that could be marketed and allow expansion. Senhor Rito (previously art taco) has always relied heavily on social solutions, specifically event posters that attract the eye and are adjustable for a multitude of social media platforms. Having this in mind the poster design has always been evolving and changing straying away from the core brand colors to stop the endless downward scroll of a platform user. Below are the posters used for all of the events so far as well as others created to do research for the brand. Simplicity in the information is key but eye appeal is the most important detail to focus on we have found out. It does not matter as much about having the details on a digital event poster because now everything is linked to a subtitle or caption. Every Instagram post, the event description of a Facebook event, etc.



At this point, the brand has been received quite well. Although it still lacks the strength that brands like the Atlantic theater and Tribunal have. These brands have a solid foundation that comes from strong unchanging elements. With this in mind, the rebranding of Senhor Rito needed to follow this structure. As in the case of Atlantic, it was able to become a brand with flexible identity only after its artistic style and design details had resonated within the minds of the consumer. Using the 4 color approach, with a single typeface, and one strong unifying graphic element(the abstract A) Atlantic Theater solidifies its initial identity. It is strong, bold, and simple to understand. This is the path a pop-up event brand must go. It is complex in the sense that a brand such as Senhor Rito of course can become a sensation with zero

brandings at all. These types of events draw a crowd to the idea that they are temporary and sporadic.

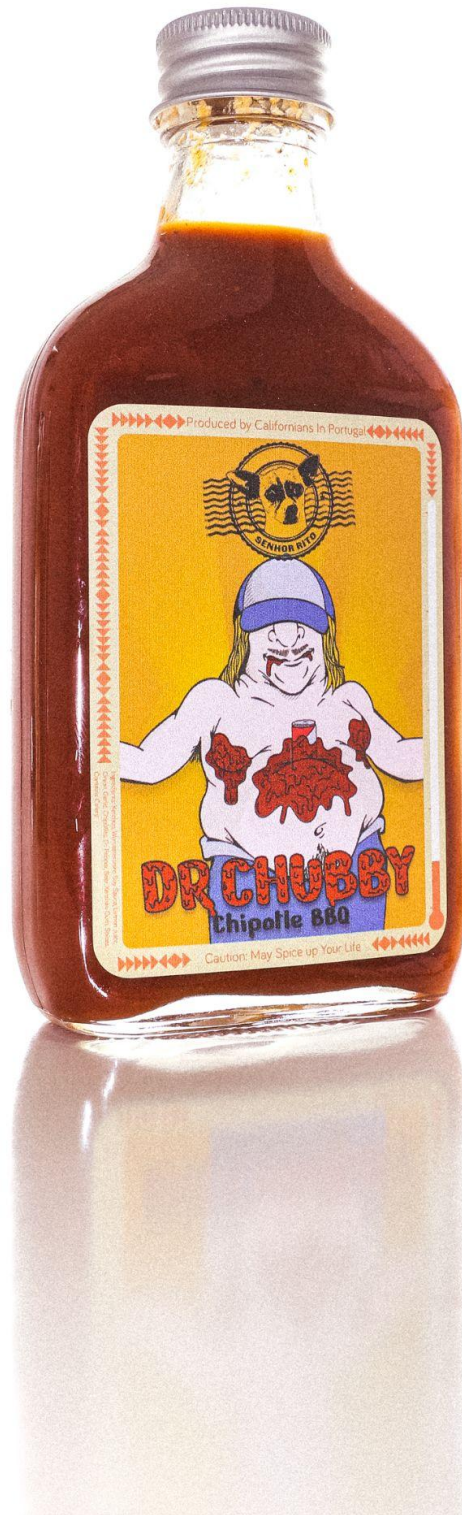
The final piece of Senhor Rito came into fruition with the people's voice. As a constant piece of our brand, even starting with the Art Taco events, hot sauce was always there. It was the foundation of our beliefs and upbringing in food. This created the final frontier for our rebranding and put the realization that for success a brand like ours requires more brand loyalty with the multifaceted nature of events, food of any kind, and hot sauce. With this in mind the entire Senhor Rito brand changed its face to what has been developed as the final project here. This realization proved to give doubt to the truly mutant identity as a possibility for our brand structure, or for this matter any pop-up brand, at least to start. This is what took the brand from the first iteration of Senhor Rito displayed above into the brand identity diagram. Clear concise designs, solid type and a strong color leading the way that can easily be used in nearly every application. There was a need for structure in the pop-up event section of the brand as well as the hot sauce labels and brand itself. The backbone of Senhor Rito is now Spice and Hot Sauce, these must be able to carry the brand's identity throughout the creation of media and visual language. Thus the hot sauce line was born and a new strategy has arrived with it. The strategy being the hot sauce will drive the brands foundation with future pop-up events, when allowed by Covid regulations, are there to support and display the power of the sauce while keeping to our original formula of quality and affordability essentially putting the Lisbon food culture in shame. The brand is now known throughout a large section of the Lisbon community as the hot sauce or pop-up with the dog Senhor Rito. The symbol is working and is talked about as well as our new tagline Comida Companion - Where you Show us How you Use our Sauce.

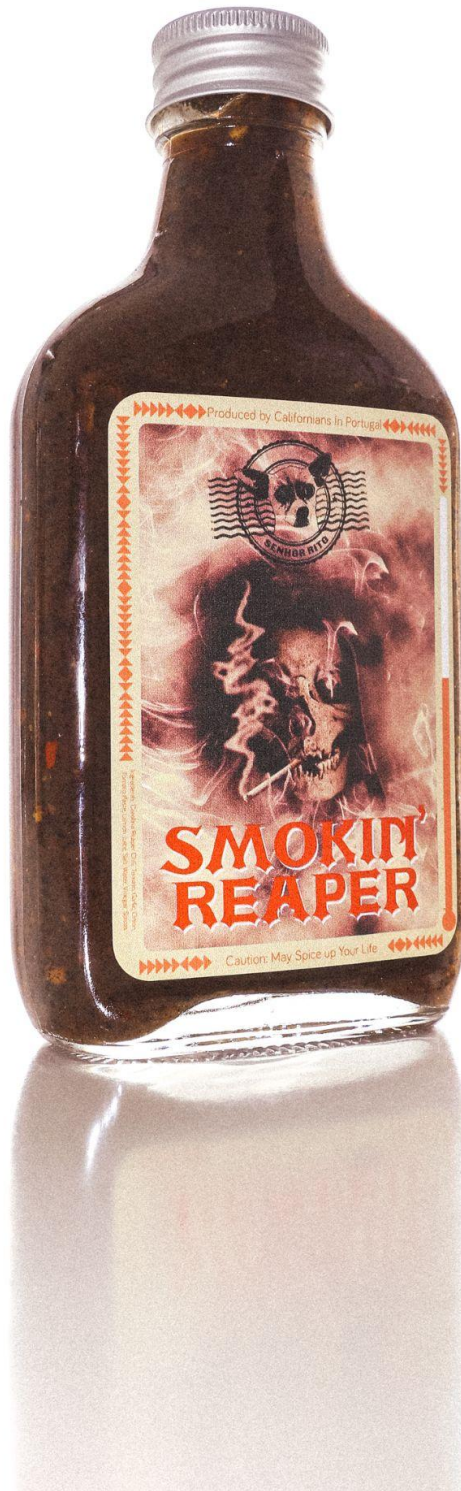
The visual identity of Senhor Rito can be seen in the brand diagram. Colors that relate to the origin of the idea Mexican -Californian food. Senhor Rito is a Hot Sauce brand and an already successful one. Now with the branding ideal learned throughout the research it shows its colors more aptly and provides a connection with its customers.

5.4 Project Imagery



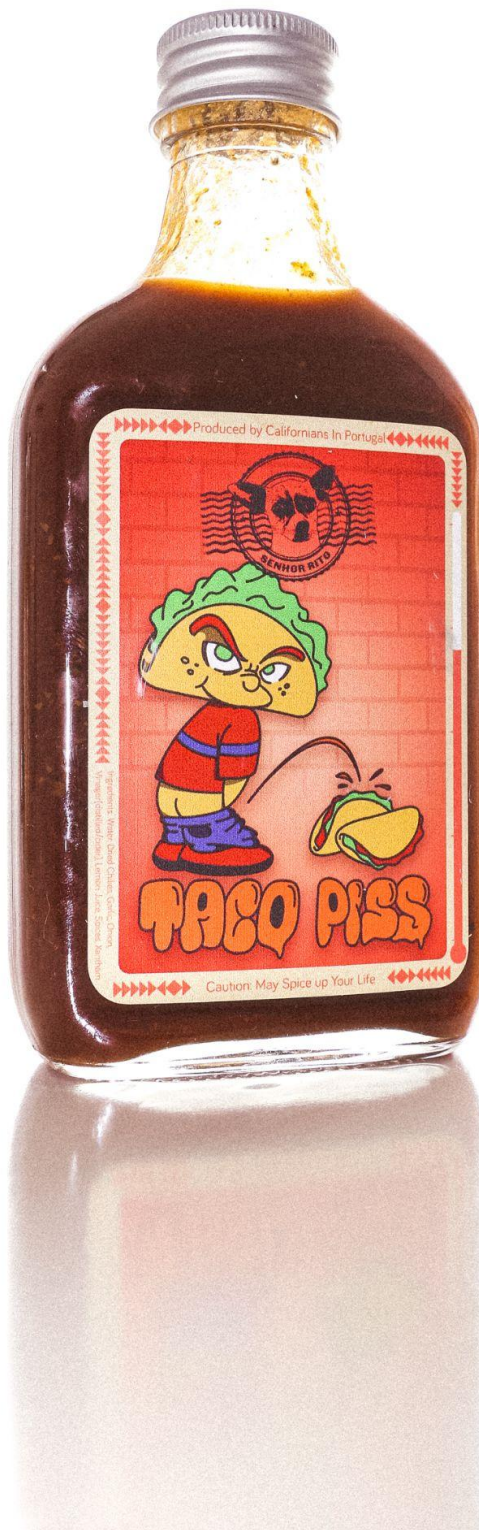












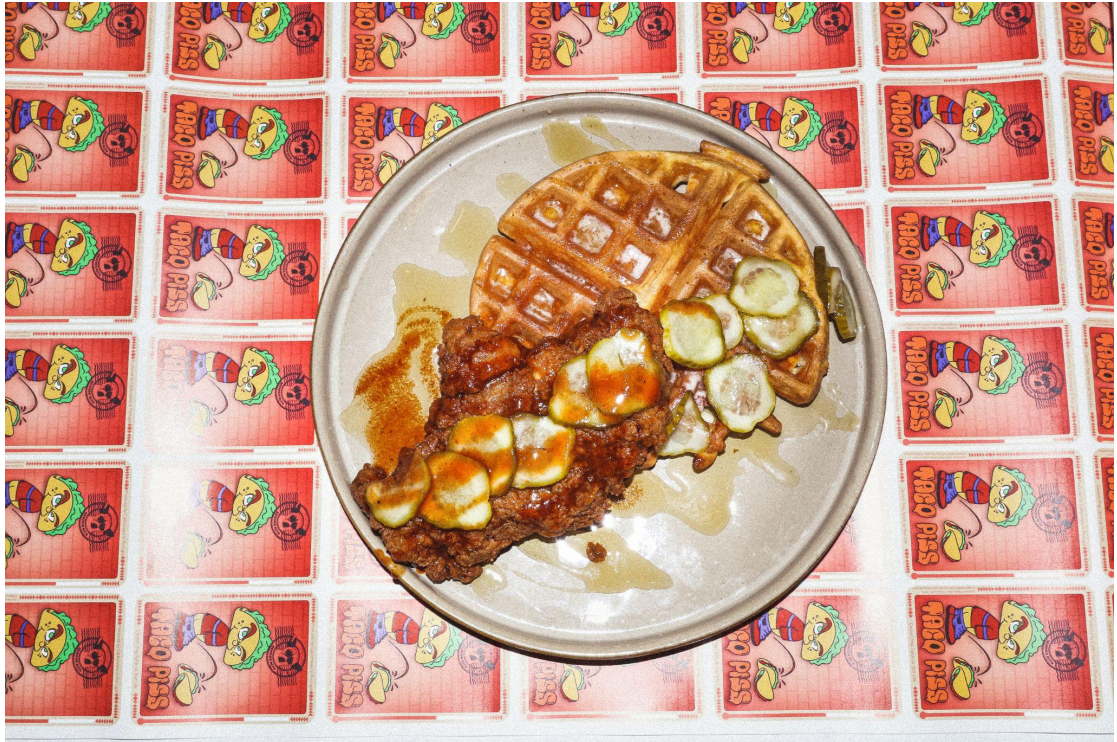














Conclusion

C.1 Limitation

The limitations of this research and project may include the impossibility to create a drastically mutant identity. A multifaceted brand, regarding pop-ups, may, in turn, need more structure at the beginning of its creation to allow clientele to follow the path and events of said brand. There also has been a lack of physical events to attend to or host over the course of this project due to the Covid pandemic. This may prove to lend a gap in first-hand research or the necessity to completely alter the previously thought project for one that will align more with the needs of the current state of the world. In the end, as the project is already existing it seems likely a possibility of the brand dissolving because of the current world affairs.

C.2

Design is a subject that unlike the sciences has no empirical answer, although as anyone knows that has gone shopping or has a brand loyalty towards a certain product there may be an average that is acceptable in a scientific application. Continuing design is extremely opinionated; as a baseline, the only necessary right answer may be the one that declares what bad design/branding is. In Lisbon, it could be the aesthetic of kebab shops or copy-cat brunch cafes. But wait even these may be an opinion, in the end somewhere agrees the branding is good. So how do we learn what good branding and design are? This is essentially what the research I have done is here to perform, as well as the project hopes to accomplish. Through my studies and research, I have found that branding can be measured simply by the success of the sales and unfortunately in the modern world income. This is not to say that brilliantly designed brand packages that do not succeed to bring income are not brilliant, but because inherently this will not be the case as a well-designed branding will inherently bring more income, primarily or than the previous brand package if it is the case of a rebranding. There are trends and niche markets which may influence a company's success but as I continue to reiterate a branding strategy/ package if well designed can hurdle these obstacles and stay relevant and successful for a limitless time. Coca-Cola has never changed the typeface for their namesake brand, whereas

Pepsi-Cola, arguably the only Cola company anywhere close to Coca-Cola, has gone through more than a handful of rebranding hoping to catch a sliver of Coca-Cola's market share. It is interesting to say at this point, no brand is truly happy having an identity that just gets them by, that is a dismal outlook on the success of something and its design. Can a design that provides no improvements or attempts at gaining customer gaze truly be successful or a good design. The project that I am developing is related to events, and with that in mind carries an even higher burden of success from the branding. Pop-Up events often changing locations, times, and what's on offer need to be able to provide all the necessary information in a concise and changing fashion. Brand loyalty is powered by intrigue and some cultist fashions. Essentially everything from corporate megabrand Unilever to the smallest mom and pop shop all run different machines but have one cog the same design, no company can be complete without an element of design that upholds the notion and ethics of that company then transfers that energy to the customers.

When there is a force that powerful, a force that has such an immense set of correct opinions there must be some guide that outlines a procedure or ethics and techniques to get close to the correct branding identity, This is exactly what has developed over time with designers publishing books and doing case studies or accumulations of identities and success profiles; as well within fact as of recent the development of masters degrees focused solely on design as a subject rather than just the business side such as marketing. When we look into these Designers as I have with Alina Wheeler it becomes clear that expertise in a field creates a sense of direction for what will be accepted in that field. Design is no different and is the reason why when you look at design there is a set of principles to follow, even more so with design branding, and these principles actually are not related to artistic abilities rather elements that must be artistically represented.

When organizing and creating a project, and this thesis, it was important to understand the overarching details for all design branding. Setting a strong understanding of the design of branding packages, in particular, puts a solid base layer of knowledge that could be further applied to the project and other ventures in the future. As a designer that has taken on personal projects often regarding events, being my own as well as freelance work, it was important for me to understand key

elements of design that needed to be explored in order to accomplish these benchmark goals. What elements need to be on a poster or created for a brand in which the brand is ever-changing? These are some of the reasons why Wheeler fits the profile so well. Her straight to the point antics on the discussions of design helped clear the confusion of elements of design. Of course, the way the book was laid out Wheeler does not allow herself to bore the details of each individual element. These individual elements should be further explored by the designer themselves as it comes down to that beyond what Wheeler describes is the creation of the creative mind and results are opinions anyway. Technical data analysis still holds true in design. Over the years there has been an incredibly immense amount of design being produced from Bauhaus to postmodern. This limitless spectrum of content has given the design world something to study and analyze as a way of creating good works and not just base it on numerical success. Massimo Vignelli talks about these technical specs that have been created brilliantly; grids, typeface, font size relationships, color, positioning. All of which is of extreme importance when developing any piece of design work. When starting this project the research I needed was the technical information, I needed to know these specific things as any designer should. They are not rules of course there is the possibility to break/ change any formula. This can be seen in famous design works from David Carson; he broke the design community barriers and changed the way designers looked at type. Crazy, misshapen, and according to these minimalistic guidelines misplaced and chaotic. Because of this Carson made a name for himself and one that resonated and allowed the design to change. Which brings us back to the project and why it is a process and not a singular product to be created. A process gives a concrete linear pattern of something to follow, say another designer doing a similar project. They can understand the steps and the necessity for certain elements Wheeler describes. Designing for events requires certain aspects of an existing brand to draw the consumer to said event. With this in mind, it becomes clear that we will not require every element Wheeler talks about. As I am exploring with this project some of the elements will be explored by myself before engaging other designers. This is the auditing of multiple projects and case studies as seen from above. Branding, market, and design elements are all necessary to be approached for research while exploring a project similar to this. It is simply a strategy and template to help accomplish a singular goal no matter what that

goal is. When doing a branding package everything must be thought of in the sense of appeal, visuality, and consumer usage. These all come down to things such as menus, bags, merchandise; events are not the same. The brands I looked at above are existing, they are huge, sure there are pieces from them to be used in the next steps but for a designer looking into a similar project with a multifaceted brand and specifically events the pieces of reference are limitless in the field you hope to engage. This is where the true scientific and degree-based design truly sees its appeal. The methods of research for the modern way of visual exposure tend to lead to higher impressions than ever before. In Lisbon, brands are creating spin-off and side projects under their umbrella similar to ZeeDog cornering the market on leashes and the clothing the pet owners wear. Each element of the brand must be explored but linked closer than what has previously been thought. A brand, like ArtTaco/Senhor.Rito does not create a separate branding identity for each of its products such as Unilever does. There must be links between ideas and branding which Wheeler discusses in the sense of color coding and font choice. A complex aggregate of ideas pushed into a single scope. As discussed previously brands such as FedEx and Coca-Cola use color-coding within their brand in an exceptional way. This coding makes us remember which product we adore from them while still being aware and creating brand loyalty. Brands that have multiple lines of revenue must all look into a solution and way of managing the sectors. Creating a structure to follow that does not necessarily revolve around traditional ways of bringing unity to a brand. Unilever does this with the quality and reliability of its products even without connecting the name directly to it. This works for a corporation that does not focus on its name at the forefront in marketing. No one will wear a Unilever T-Shirt and that is why brands such as ZeeDog, events, and theater productions are an important sector to look into when focused on event/social brand design and marketing. A human connection.

The focus of this thesis is to find the best way to market the products of an event, essentially a renaissance man brand. The name and logo are what we want people to connect to when it comes to the food and events. If people are entertained by the event we want t-shirts and hats that would be suited for our clients and would be proud to wear them. Matty Matheson is a Canadian Chef who can be

looked at as a pivotal and influential brand in what we are trying to provide. While providing a pop-up burger stand in Hawaii that Matheson dubbed “Matty’s Pattys” he created an icon and something people wanted to display their affection for. This is the route all small pop-ups food and event-based should look into doing.



(RVCA, n.d.,)

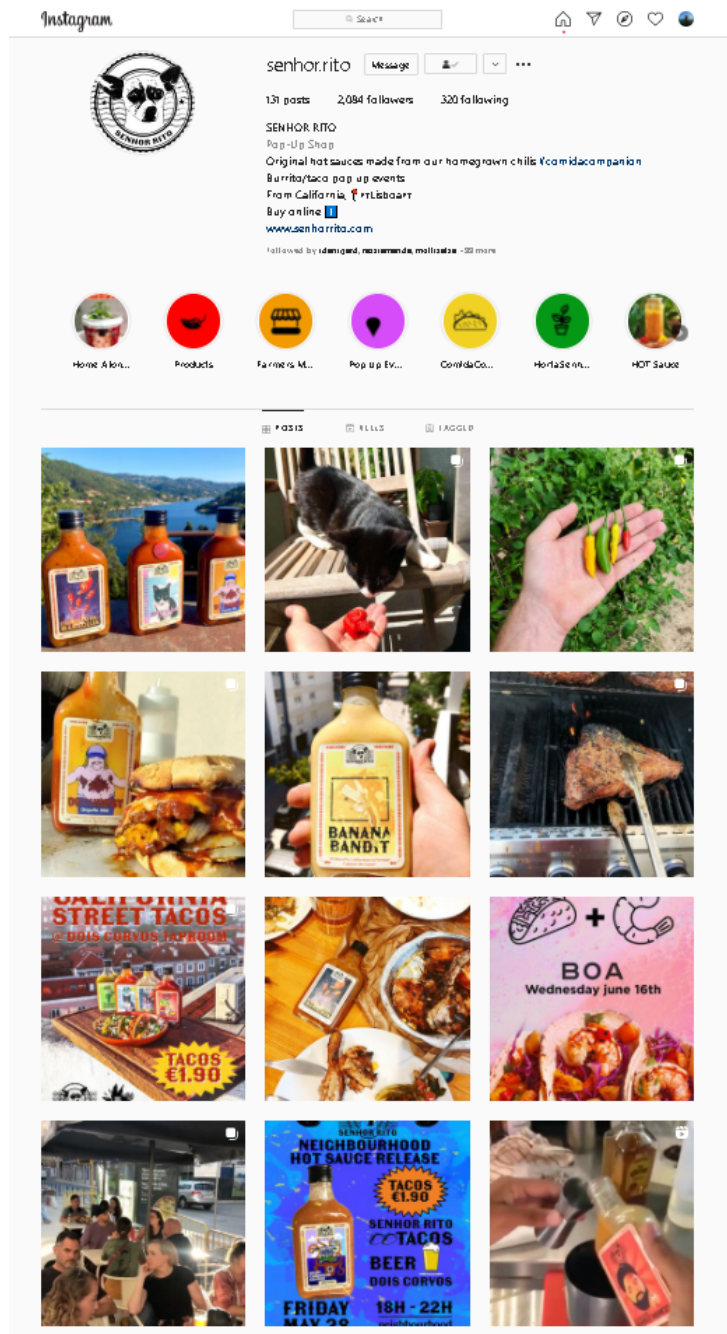
Senhor Rito is expanding into these territories as the brand expands using forerunners in the industry to follow as examples. As the next stage of the brand evolves with the research and knowledge from this dissertation project Senhor Ritos branding was developed to accommodate extra legs of the business. The expansion into shirts, hats, and more predominantly sauces are collectively covered under the simplistic brand architecture which leaves space for wild designs and ideas to become fruitful while still adhering to the brand through logo and name. The project has changed immensely with the year 2020 and the covid epidemic and because of this it has been strengthened and focused more on the essential need for a singular brand umbrella identity. The original hope was to create something that could be connected through completely changing identity; this unfortunately is not viable. A need for consistency is necessary for creating a customer base. The logo or name must be solid and therefore a brand structure must be in place. Color, typeface, name, and logo are all necessary components to keep the brand aligned. Then venturing into the

posters the graphical elements for these can be changing and displayed differently but in the end, the logo and name must not change. A change creates confusion and this is why the largest brands in the world adhere to a singular logo and name for as long as possible. Changing the name and logo are risky and unnecessary tasks' if the brand has continued its success. The ads fill the space of our event posters in the sense that ad campaigns differ each product and year but the message remains the same when the certainty of the brand logo appears on it. When Lisbon sees the Logo and Name of Senhor Rito they know they will be receiving quality Burritos and Hot Sauce.

As much as I love things in flux, I love them within a frame of reference - a consistent reassurance that at least and at last I am the one responsible for every detail. And that is why I love Design.
-Massimo Vignelli (Vignelli, 2010, 96)

Appendix

A.1 Images















SENHOR RITO & UM/QUARTO
SATURDAY
SESSIONS
AT PALMS
Costa da Caparica

UP Bicudo
15h-17h
ZN Antoine Gilleron
17h-19h

Q @umquartoclub

BURRITOS
& BIFANAS

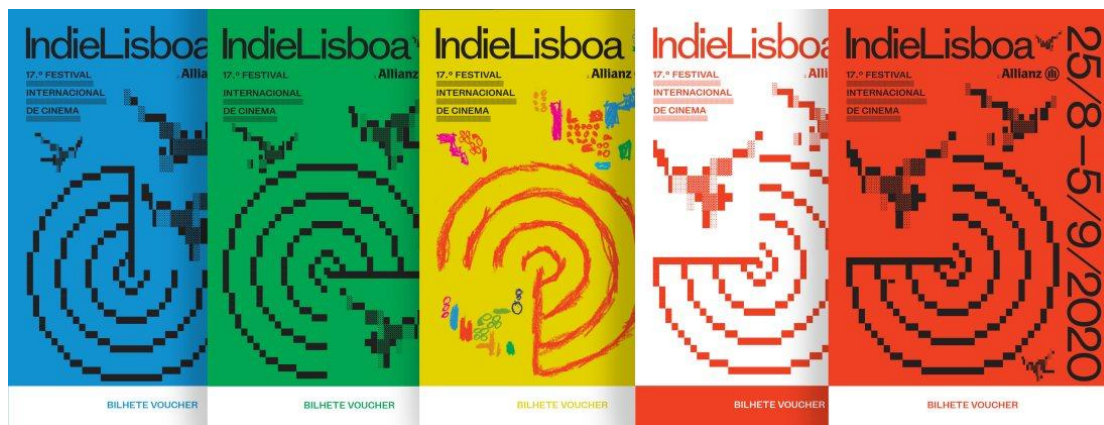
@senhor.rito
with cider & wine by
@daughters.of.madness

03/OCT
15h - LATE
@palms.dr.bernard



daughters of madness





(Cantu & Oliveira, 2020)

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